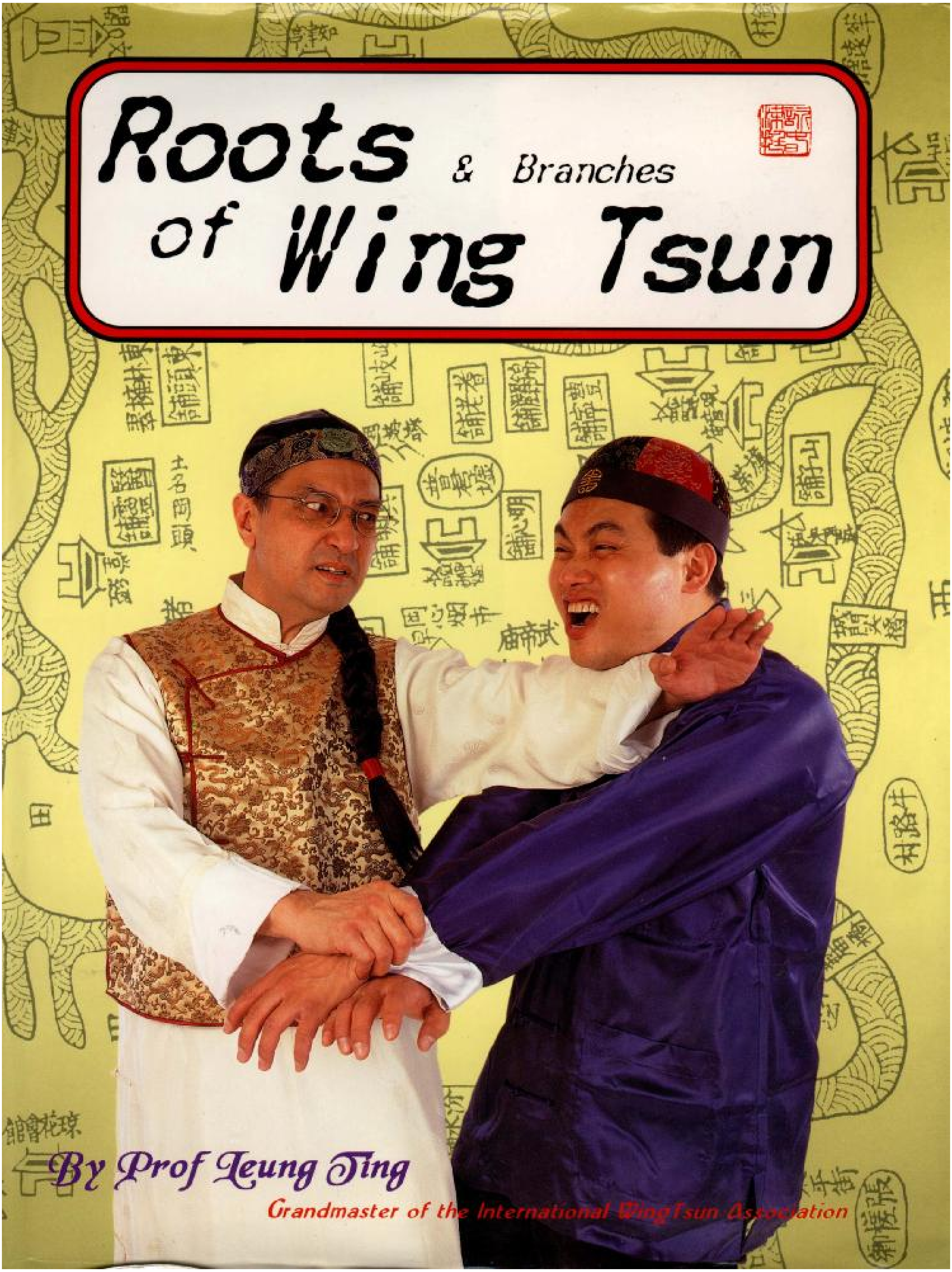
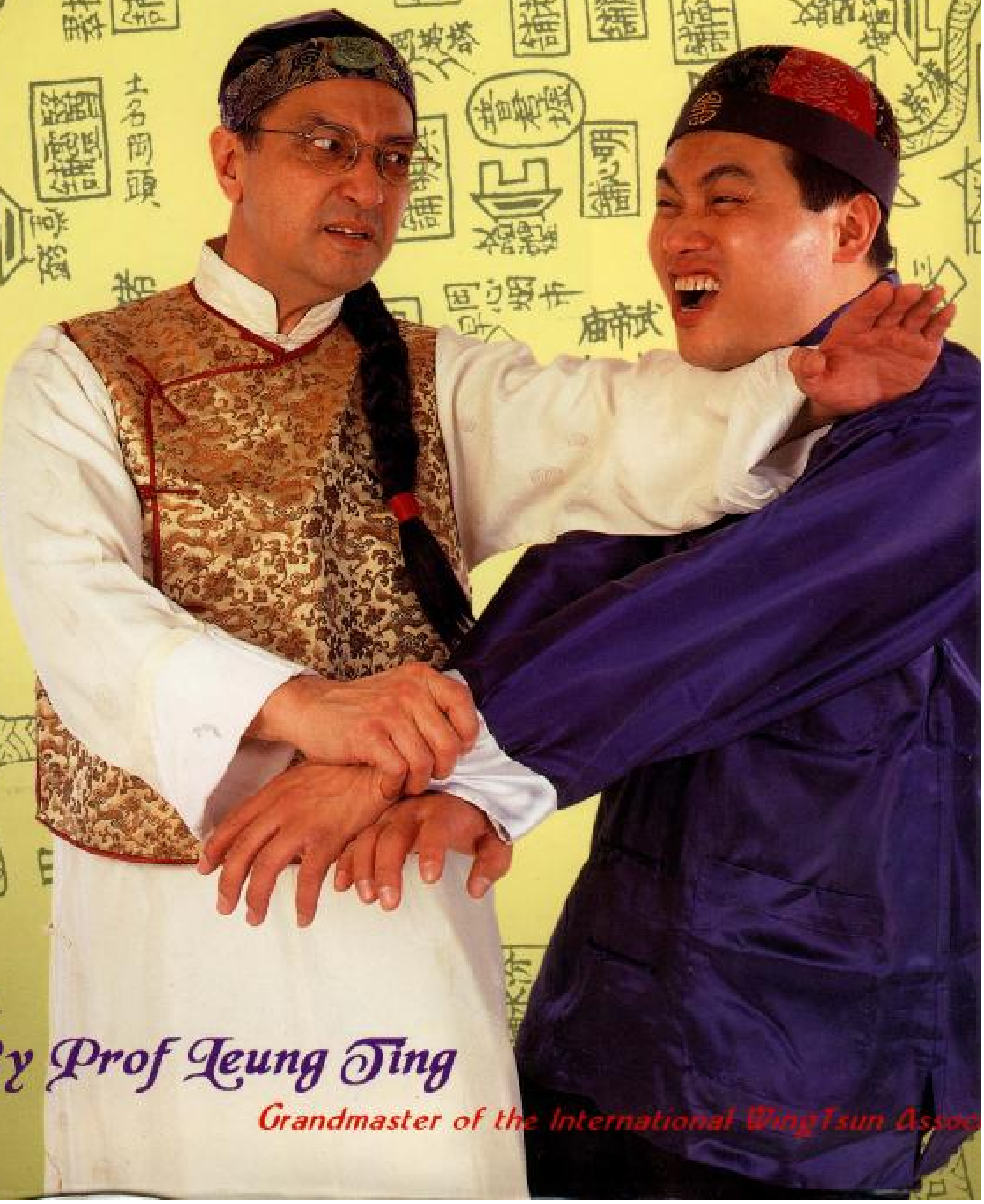
Roots & Branches of Wing Tsun



By Prof Leung Ting

Grandmaster of the International WingTsun Association

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ABOUT THE AUTHOR

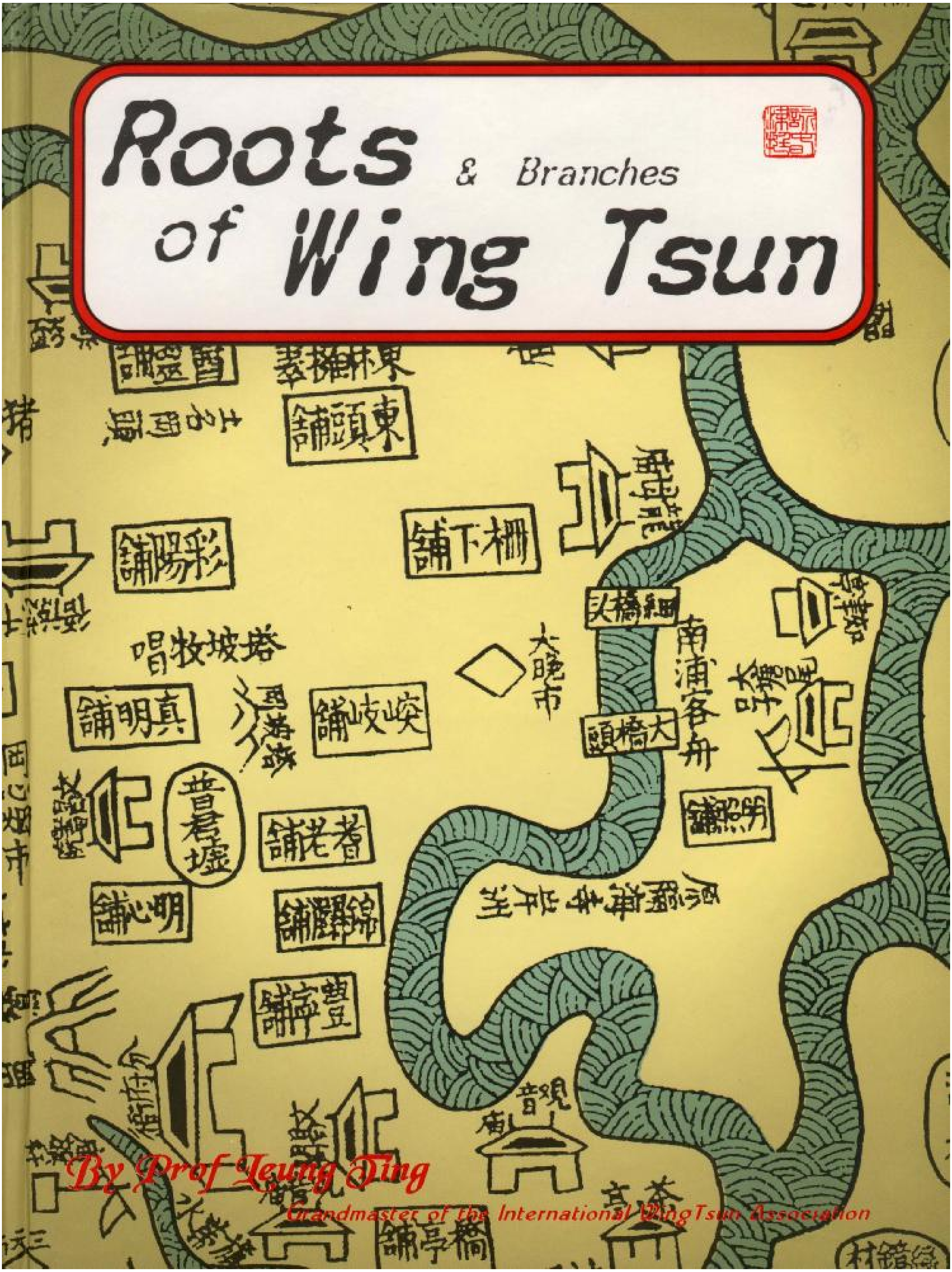
Professor Leung Ting, founder of the Leung Ting **WingTsun**® System, Permanent President & 10th Level MOC of the International WingTsun Association, is also a Bachelor of Arts in Chinese & English Literature & Language. In 1979, he is conferred the title of Doctor of Philosophy. In 1997, he becomes a guest professor of the National Sport Academy of Bulgaria.

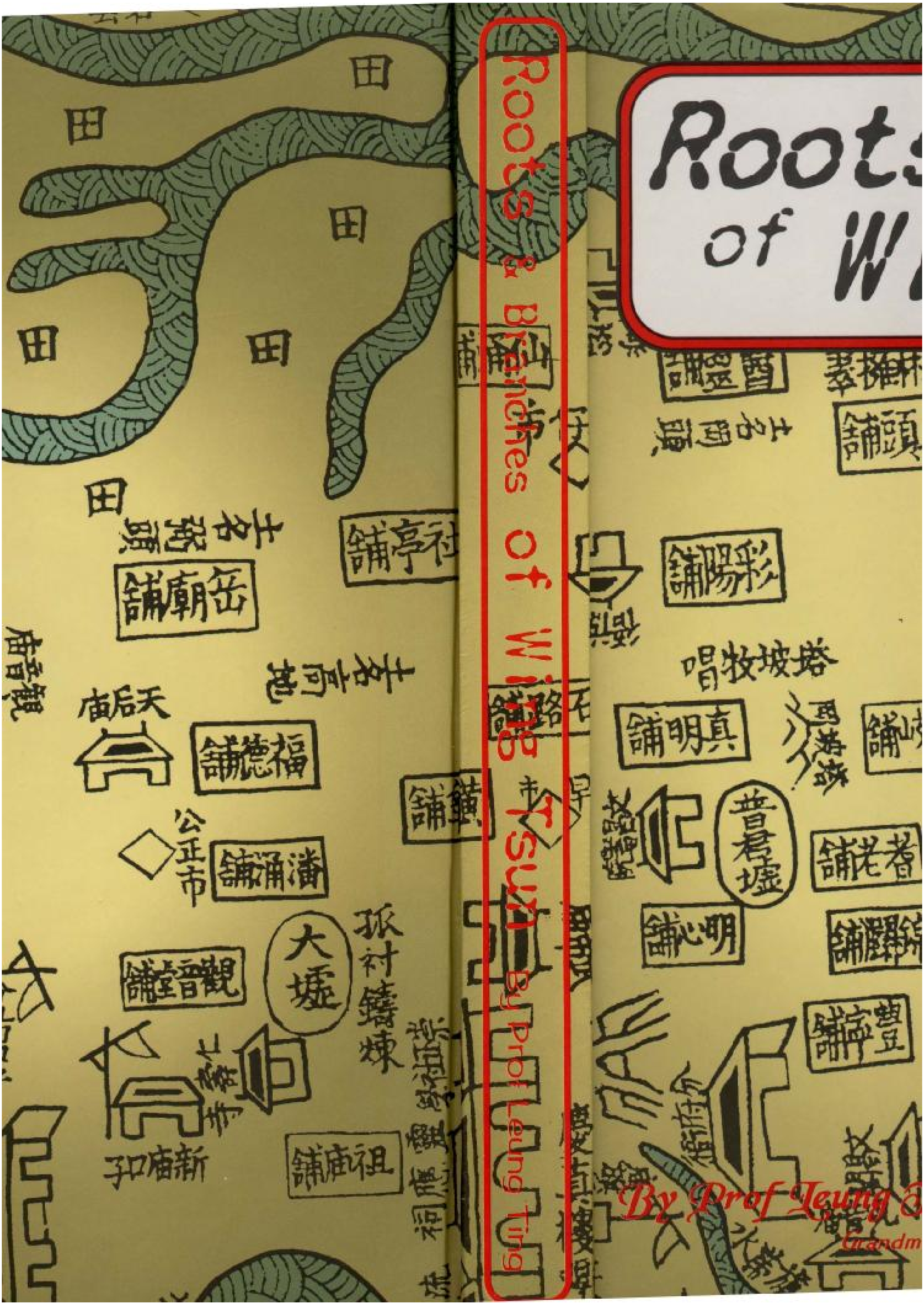
Graduated from the Hong Kong Baptist University in 1973, Sifu Leung Ting devoted all his energy in developing WingTsun Kungfu. At present, the International WingTsun Association has been enlarged into a worldwide martial-art organization with branches over 63 countries and is regarded as the largest professional kungfu organization amongst all the martial-art organizations.

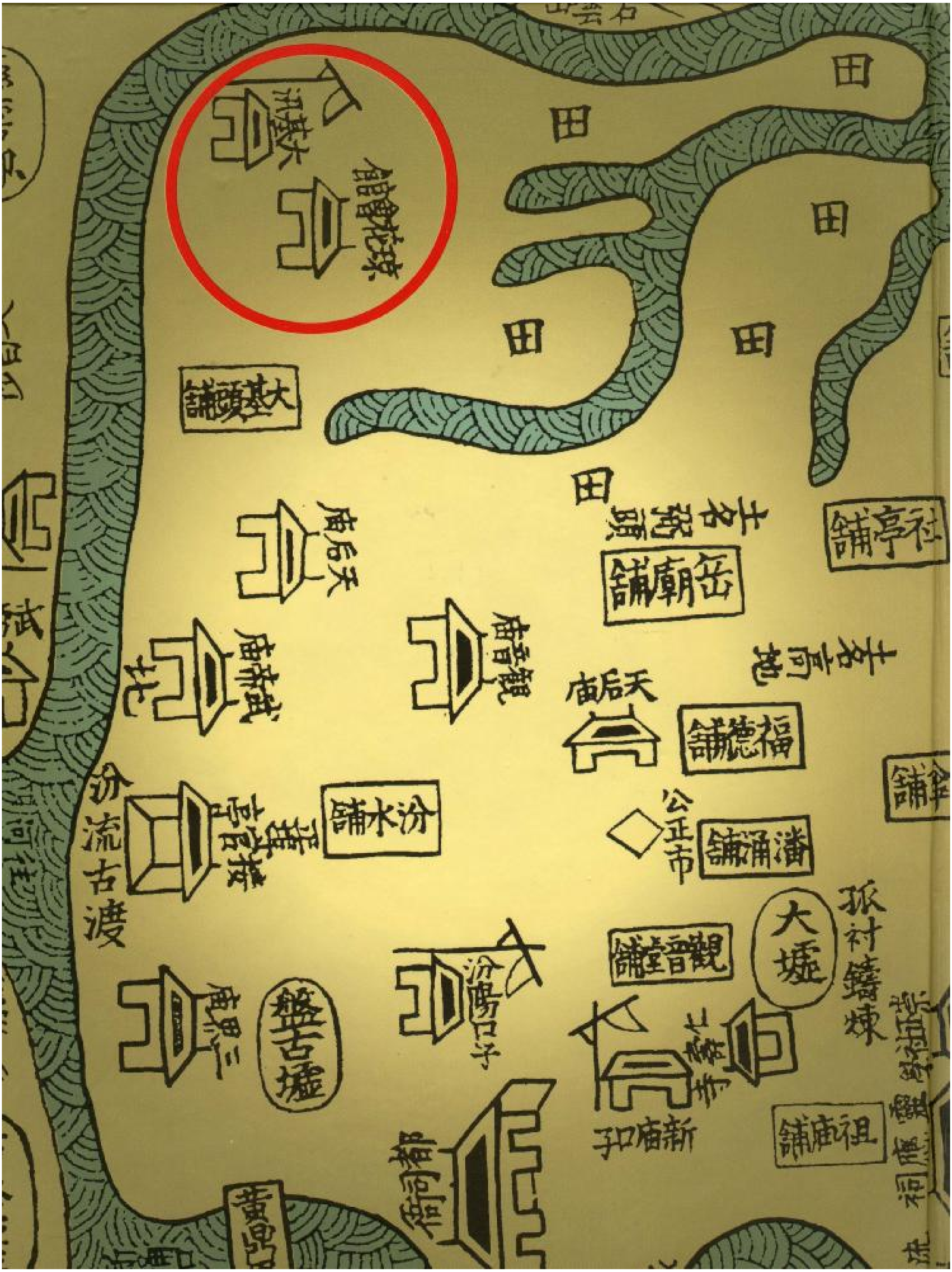
Nowadays, Prof. Leung Ting's WingTsun kungfu is world-widely practiced by hundreds of thousands of martial-art instructors of special police & armies, such as the FBI and Marine Corps of the USA, SEK & GSG9 of Germany, GIP of Luxembourg, RAID of France, NOCS of Italy, Special police units of Belgium, Austria, Spain, India, special corps of Hungarian Military, etc. Thousands of people practicing WingTsun are former experts of the other martial arts. Some of them are already high Dan instructors while some of them have even obtained titles of National Champions, runner-ups, and even World-Champions in different martial-art tournaments.

Apart from being the topmost WingTsun Kungfu Grandmaster, Prof. Leung Ting was also a famous kungfu film director as well as a kungfu book writer. He published the first book on WingTsun Kungfu in 1978. The First Edition was sold out within four months. Thousands of letters were sent from all over the world for inquires and congratulations. Since then, Leung Ting has determined to try his best to write more kungfu books not just on WingTsun but other than his own system.

This is a masterpiece of Prof. Leung, written in the most serious attitude after over-15-year preparation. We believe that lovers of martial arts should find this book an indispensable collection.


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By Prof Leung Ting
Grandmaster of the International WingTsun Association


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Roots
of
By Prof Leung



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天后廟
觀音廟
福德舖
社亭舖
岳廟舖
汾水舖
潘涌舖
公正市
大墟
觀音堂舖
祖廟舖
新廟口
汾流古渡

Roots of Wing Tsun & Branches

詠春根源及各支流考

By Professor Leung Ting
(Guest Professor of the National Sports Academy, Bulgaria)

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Foreword

Before I write this book, I have a little problem of using a suitable spelling for the original 詠春 style, a Chinese kungfu style which was without any English name before the 50s. Bruce Lee might be the first one to spell 詠春 as 'W-I-N-G C-H-U-N'. However, people in Hong Kong and Europe do not really like this spelling because the initials "W.C." sound quite funny to the kungfu people of this style! Instead, they spell 詠春 as 'V-I-N-G T-S-U-N'.

However, according to phonetics, there is actually no such a "V" sound in Cantonese. Therefore, when I established my own 'Wing Tsun Leung Ting Gymnasium' in 1970, I spelt 'W-I-N-G T-S-U-N' for the title of my own school. In 1973, when my senior students and I founded the 'Wing Tsun Leung Ting Martial-art Association', we registered 'WING TSUN' as the unique spelling for my own system. At the end of 1983, when the 'International Wing Tsun Martial-Art Association' has become an international organization, the spelling was also registered internationally in accordance to our development.

In fact, the techniques passed down by the late Grandmaster Yip Man to me directly are more or less different from that to most of his other students. Further, due to the different periods and idea of different people, 詠春 is not quite the same both in techniques and in concepts from the Yip Man's kungfu clan to the others, though all of us still bear the Chinese name of 詠春!

For the above reasons, in this book, I try to express the branch of 詠春 which was passed down from Ng Mui to Grandmaster Yip Man and to me via Dr Leung Jan and his son Leung Bik, by the spelling of 'WING TSUN'. Whereas I spell 'WING CHUN' to express the style of the other people of the same family.

Please pay attention that I use '**WingTsun**'® specially for my own system which is registered internationally by the '**International WingTsun Association**' and is kept unique for all my own students.

梁挺

Leung Ting
10 Sept 1998.

CONTENTS

Why I Look for the Roots of Wing Tsun?

A Stranger and a Strange Hand-written Book

In the early 80s, a young man called my school in Hong Kong, claiming to be a grand-student of *Au Hong* (歐康), *(Note 1)* saying that he wanted to present me with a hand-written book.

At first I did not believe he could be genuine. I thought it must be either a trick or a joke being played to me. My reason for believing this was that I did not know the young man or anyone from Au Hong's Wing Chun clan, so why should his student want to present me with a hand-written book? What could be his purpose in giving this to me?

I had only heard the name Au Hong once or twice, and that had been from my kungfu senior many years earlier. He was said to be a senior student of Chan Wah Shun. His nickname was *Fat Fung Hong* (發瘋康) or 'Leprous Hong'.

Therefore, my initial assumption was that either he wanted to cheat me out of some money, or to make a fool of me for fun, or else that he wanted to use this so-called valuable book to please me so he could learn my **WingTsun**® techniques for free! However, fortunately, I did not dismiss him out of hand, my curiosity finally getting the better of me.

I was proven to be totally wrong on all counts! When I made an appointment to meet the young man in my school, I was teaching some students. He sat for a while, watched me teach, then gave me the book without asking me to do him any favor. He told me that it was his *si-fu's* idea, that his *si-fu* (Paternal Teacher) wanted to give something from the higher generation to the most outstanding **WingTsun**® (Wing Chun) martial-artist in Hong Kong and hoped that he would keep it as a gift for the Wing Tsun followers. Then he left.

Must Be a Fake Book!

At first, I still believed that this was just a trick, with someone wanting to fool me by making me believe that the book was genuine. On the first page, which mentioned the origin and development of the Wing Tsun (Wing Chun) clan, there were obvious mistakes in the family tree. If it were true that this book was written by Au Hong or some others of the higher generation, it could not be possible for them to list Yip Man in the Wing Tsun family tree as a student of Dr Leung Jan. During the lifetime of Dr Leung Jan, Yip Man was still in another world!

Beginning to Change My View

Also, in the description of the Wooden Dummy Techniques, there were only three kicking techniques. At that time, all I knew was that there were eight kicks in Wing Tsun *(or more precisely, in the 'Yip Man Wing Tsun' Style)*. Therefore, I laughed at this kind of "funny mistakes" and the "poor knowledge" of the book's writer in front of my students after the young man left.

That night, as usual, I read some books before I slept. This newly obtained book naturally turned out to be my main interest. I did not believe there to be any deep knowledge written in the book, I just wanted to find further mistakes and see "what the hell" had been created by the writer!

However, I soon found out there were more and more points that were so interesting that I began to change my mind. It seemed strange but also logical in such a way that it could not be a trick played by any other student from Grandmaster Yip Man's Wing Tsun clan. I had learnt from Grandmaster Yip personally and I had been with him alone for so many years before his death. I surely know what he knew and what his students should know.

The 108-Point Siu-Nim-Tau Set

For example, in this book, the author mentioned the *108-point Siu-Nim-Tau* set. This was definitely a 'torn page' from Yip Man's Wing Tsun clan. Grandmaster Yip Man could clearly explain the numbering of the 116 Wooden Dummy Techniques, but every time I asked him how to count the 108 points of the *Siu-Nim-Tau* set, he did not really answer this question. He was adamant, however, that there should be 108 points in the set. During the many years I was with him alone, I had all the time in the world to observe his personality. I therefore knew the late Grandmaster very well. Any time he could not clearly understand the question or the answer, he would talk about something else!

(Pg. 10) Four pages photocopied from the Hand-written book of Yim Man

詠春歷代所傳拳述　　葉問　一九五二

詠春拳是五枚大師觀察蛇鶴相鬥中的所作所創，她以之傳苗顯，苗顯之女嚴詠春，在詠春前則以白鶴拳命名，後名詠春，至梁博儔傳梁二娣、梁贊。由於梁贊被清朝官府通緝，故在他有擇徒於不敗之地，將詠春拳傳授與弟子。他一生中只有十二個得意弟子：有劉文海、吳仲素、陳華順、黃華寶、梁[illegible]、梁[illegible]、[illegible]康、郭[illegible]、黎福[illegible]、陳[illegible]、阮奇山（佛山的業餘武師），此書是恩師所見是歷代相傳，后人陳華順梁贊校對，及贊之生前木人樁一同遺下給康，次而傳至我師，此書一直沒有公開，也是師家根為寶貴之一。

而中國把此拳列為南拳，不像習練其他拳術，只以拳拳之熟的套路練，但有很武術之秘處，使此拳不得不絕傳於世。其實武並無善惡，好與壞可在乎人，也可載在其人，只是仁者越有高深越善，惡者越習越惡。所以此有緣者得到便為習拳者，亦有人能覓更進步的完廣。

此拳對拆式、攤掌有一定的意義，主要是活在木人樁法中，我家恩師傳至原傳，直到身至全拳之功，直得其書價格，也在梁先生的用遺下木人樁圖譜秘載，對樁法有小小的理解，以有此等可共同研究，加深我的學習。

本人是未能沒有好好地發揚國技，但也是從小沉醉於國術中，業餘練練是我一向的愛好，也拜下數名恩師，其中在十多年前學來了不少寺[illegible]林的人，流傳的歌訣歌，歌中是詩句，講述了十二時辰脈行位置和我的應有不同的動，真是一個好貢獻，是可以有研習之價值，也是我師的獨家真傳，貢獻給各位參考，此拳不會有不自己，敬請指正為感。葉問

詠春拳法　陳華順　梁贊校對

小練頭拳法，全為守法，乃初學者之津梁，亦為該派之主要手法，觀其時以中正平，拳掌以由中位直線沖出，常見本派之拳掌，如與他拳手，早經習技成為拳家，還過近年至年登花甲，由觀見其，每日將小練頭拳演習一二次，常人云：小練頭拳必須終身勤練，越習越純化境，持久練之，則子午穩定，馬步穩健，手法準確，倘若練疏小練，則手散漫，子午松懈，縱練得有數載手功，亦屬無用，必須再練小練拳法，苦練一月，方能恢復。練學者切以為小練頭拳簡淺而忽視之為要，須知小練頭拳每一式手法，自有一式之妙用，其深奧處非平常人所能了解，倘能加以細心研究，自能領會其中奧妙，變化無窮，故學詠春拳者，以先習小練頭拳法，次習尋橋手法，再次習標指手法，詠春拳全套在於此，至若別種手法，學成之後乃習黐手為津梁。

从＝從字

故於連練拳手，再與同門勤加黐手，此時始習明變化之法，及知子午之重要，黐手既熟則自然能知感覺性，他人微動即可知其來去，從而攻之，及至最後則學樁法，埋樁既熟則變化盡明，學無遺漏矣。

上為詠春一書原文及次序　葉問　見書

Therefore, I was very sure which points he knew clearly and which he did not. Sometimes, when I was not satisfied with his answers concerning certain issues, I would even played him a little trick by asking him a question that I had asked long before. My purpose was to find out if he would give me the same answer to the same question. In fact, he did so every time.

Furthermore, these three kicks reminded me of my experience when meeting Mr Sunthus Supasturpong, a top Thai boxer, in West Berlin in 1977. He had mentioned to me there were only three kicks in his 'Flying Monkey' style. *(Note 2)* At that time, I had even made fun with him after he described to me the three punching methods, three palm-strikes *(which were exactly the same as in Wing Tsun),* and three kicking methods. I told him that we were lucky enough to have five more kicking techniques, making a total of eight kicking ways or else our style would be almost the same as his Flying Monkey style! However, this book described exactly the same three kicking methods that Mr Sunthus Supasturpong had talked of. Could it be just a coincidence? Definitely not!

To find out the truth, I therefore wrote a letter to the young man who had given me the book. He did not even leave me a telephone number or his own address. All I had was a correspondent address of one of his friend's. I made another appointment with him. He finally promised to see me again.

In a quiet restaurant, the young man unraveled my puzzle by answering all the queries I had. The most interesting thing was that *'Yim Man'* (嚴民), the name the young man used when he communicated with me, was actually his *si-fu's* name. He told me that his *si-fu* Yim Man got this hand-written book from his *si-kung* Au Hong. It was said that this book was written by Dr Leung Jan or Chan Wah Shun and kept by Au Hong. *(Note 3)*

Before the young man moved to Hong Kong from Fatshan, his *si-fu* asked him to make a copy from the original book and hoped that he would present it to the most outstanding Wing Tsun instructor in Hong Kong. As to try to embellish it and made it look complete, the young man wrote the first page of *'Origin and Development of Wing Tsun'* himself by memory, based on what his *Si-Fu* had told him during the previous few years. He confessed to me that he might have made some mistakes regarding the teacher-student relationships. This was because he was uncertain about who had learnt from whom in the whole Wing Tsun (Wing Chun) clan.

Regardless of the identity of its author, this book was the first and therefore most valuable hand-written manuscript from another branch of Wing Tsun (Wing Chun) that I obtained. *(Note 4)* Though I could never contact him and see how great his skills were, I was certain that whoever had written the book could not be too poor in techniques. At the very least, he should know something which was not completely out of step with the established Wing Tsun theories.

Therefore, I started concentrating and read this book with a serious attitude. There were some things in it that I had never thought of, but they were quite logical. I started comparing the sequences of the three kungfu sets and the Wooden Dummy set depicted with those in the Yip Man style. Some of them were quite different. I felt I really had learnt something from an expert of another branch of Wing Chun. Many thanks, Grandmaster Au Hong!

To Study All the Martial-art Styles

It has been a very long time since I first started doing research into the theories and techniques of all the kungfu styles. This attitude stems from the day I first started learning Wing Chun. This included my peeking at the techniques of the other Wing Chun schools, of course.

I studied all the fighting styles diligently, especially the ones claiming to apply soft or flexible force to overcome rigid force, which is exactly the same concept as that employed in Wing Tsun kungfu.

I had even assisted one of my friends to run his *Real Kungfu* magazine with the express purpose of contacting more martial-art experts and experiencing their styles in order to enrich my knowledge. This was a prefect method. The other martial artists all knew that I was a renowned **WingTsun** expert, so they would never dare to treat me like a layman, as they might treat an a common reporter. They knew they had to show me their best!

Sometimes, I would even request them to show me something, or else I would interview them on a specific topic, perhaps on a technique that I had heard described as the specialty of their style. In this way, I could 'steal' so many top secrets from so many first-class kungfu experts that I think even their own headstudents could not have learned so much within such a short time!

After comparing the concepts, fighting theories, techniques, etc., of many different kungfu styles, I firmly

believe that Wing Tsun is still the best fighting style for me. Unquestionably, though, there were quite a few techniques and methods from the other styles that made me more open-minded with regard to the applications of some of the similar techniques in Wing Tsun.

Some things have to be Changed

Furthermore, some of the fighting styles and their techniques, such as Thai boxing, Taekwondo, Judo, Jujitsu, Karate, Kick-boxing, etc., either did not exist or could only rarely be seen during the lifetimes of Dr Leung Jan, Great Grandmaster Chan Wah Shun, or even during Grandmaster Yip Man's period. These kinds of techniques, although they had nothing in common with the Wing Tsun techniques, had to be considered by myself as techniques a modern Wing Tsun pugilist should know how to deal with. They had to be put into the training programs to enrich my students' fighting experience. Therefore, the **WingTsun** system I devised was not one that simply followed everything from my senior Wing Tsun clansmen.

I modified the teaching programs and some of the techniques. I founded the systematic teaching courses with a grading system, and professional methods in running a large, prosperous **WingTsun** school. To me, **WingTsun** kungfu is not just my main interest or hobby but my profession. I have a responsibility to make myself successful in this business. After all, to be a good **WingTsun** exponent does not mean you have to be poor and idealistic. As the late Grandmaster said:

"If one can not even feed oneself, how can he be considered the best in practicing Wing Tsun kungfu?"

He was absolutely right!

Some of my Wing Chun clansmen call themselves the "most traditional", or the "most authentic", or the most "first-class" Wing Chun expert among the disciples of the late Grandmaster Yip Man. How can this be judged, though? Have they, or any of their students, defeated any top fighters in the ring? Can their so-called "authentic" or "traditional" techniques be applied to countering a roundhouse kick from a Thai boxer, or else a powerful over-head roundhouse punch from a Choi Li Fat fighter? It is still a puzzle.
I practice kungfu for practical usage, not for 'empty talk'. That is why, since the first day I learnt kungfu, I set myself such a high standard in terms of practicing Wing Tsun.

The Original Ways are Still the Best

Something I do not change at all are the concepts, principles, philosophy, and all the techniques of Wing Tsun. The traditional Wing Tsun way of fighting is still the best. I need not look for another way. However, I must emphasize one thing. What I keep is what I learnt from the late Grandmaster Yip Man directly in the latter period, not what I learnt from my first instructor. There was quite a difference between the two.

After many years of research, I realized I had to turn back to examine the Wing Tsun way again. This time, I did not want to find more up-to-date methods but rather the original ideas of this kungfu clan.

Looking For the Roots of Wing Tsun

There is no doubt that Grandmaster Yip Man's Wing Tsun skills were great, and so was his attainment in terms of the Wing Tsun concepts and techniques. However, as he himself said, no one is perfect, and so neither was the Wing Tsun way. What I wanted to find out after the death of my most worshipped Grandmaster was something completely different from the research I had undertaken in my early years of training. My original aim had been to try to find a better kungfu style or a better kungfu artist that could overcome Wing Tsun techniques. However, after 20 years of study of so many martial arts and artists, I finally had to given up on that idea! The new concept in my mind was to find out how widely and how deeply the late Grandmaster actually knew his art. The only problems were how to find out and where?

The First Contact

In 1982, May, I organized the first *International Open-fighting Tournament* in Hong Kong. I lost my financial investment due to some monkey-business played by two kungfu people from other styles. It was while in a very bad mood that I was told by a waiter in a restaurant that a Wing Chun kungfu instructor in Canton had talked very badly about the late Grandmaster Yip Man's techniques. I decided to take a trip and beat up this Wing Chun instructor so as to shut him up!

With a Wing Chun clansman as my guide and a friend of mind as an eyewitness as well as photographer, I went to Canton for four days. For three of these days it rained, and the Wing Chun instructor concerned was out of town. Bad luck!

However, it was during these four days in Canton that I met Chau Kwong Yiu (周光耀), Kwok Fu (郭富) and Lun Kai (倫佳). Kwok Fu lived in the countryside, at *Ha Gow* (夏窖). I had the opportunity to talk with these people, to play *chi-sau* with them and to watch them perform all their Wing Chun movements. My biggest reward from this trip was that I also had the chance to take many photographs of their movements. *(Note 5)*

For the first time, I felt satisfied that I had seen the secrets of the early teaching period of the late Grandmaster. On returning to Hong Kong, I wasted no time in comparing the techniques of Kwok Fu and Lun Kai's and those described in the hand-written book of Au Hong. I found out they were very close, and specially so with regard to the sequence of the Wooden Dummy Techniques. I had no doubt that the original techniques were as described in the book and as performed by Kwok and Lun. This also proved to me that Grandmaster Yip Man had taught a different version of the Wooden Dummy Techniques to Kwok Fu and Lun Kai in Fatshan from the version he taught his students in Hong Kong.

I assume that the version the Grandmaster taught in Fatshan was the original one practiced by Ng Chung So and the other exponents in Fatshan. It can be regarded as the 'traditional' one, or at least, the most popular one from handed down by the Chan Wah Shun's Wing Tsun *(or better say, Ng Chung So's Wing Chun)* clan.

Meanwhile the version Grandmaster Yip Man taught in Hong Kong must have been the one he learnt from Leung Bik. I suspect that, given the typical old Chinese martial artist's personality of Grandmaster Yip Man, *(Note 6)*, he did not want his Wing Chun clansmen in Fatshan to believed that he had changed the form himself. This was why he preferred to teach his students the Chan Wah Shun version *(or better say, the 'Ng Chung So version')* of the Wooden Dummy Techniques set. However, once in Hong Kong, he was the only person teaching Wing Tsun, and so he did not care about this any more.

However, he had not really practiced this version himself for many years, and so did not remember the 'Leung Bik version' clearly. During the years in which he taught in Hong Kong, he seldom taught the Wooden Dummy techniques to his students. It was especially rare for him to teach the whole set of dummy techniques to anyone. This was why, when he did decide to teach the last few sections of the Wooden Dummy movements to some of his students, he forgot the sequences.

This explains why nearly all his students in Hong Kong perform the same, or at least similar, Wooden Dummy movements for the first few sections This is because these were remembered clearly by the late Grandmaster. However, there are now many different versions of the last few sections, for the following reasons:

1/ The Grandmaster knew, albeit vaguely, that certain movements were included in the whole set, but he could not clearly remember the exact sequences he had learnt from Leung Bik. This was especially true of the sequences of the last few sections. Further, due to the fact that he had learned two versions before, it was easy for him to mix them up. This was why he sometimes taught a *Tan-sau & frontal kick* movement earlier than the *Pak-sau & Lower-palm* and sometimes not.

   On the whole, nearly all the movements are included in each of the versions he taught to different students. The only difference lies in the sequence, and this is no big deal!

2/ Most of the students of the late Grandmaster never learnt all the sections of the Wooden Dummy set directly from Grandmaster Yip Man. Some stole those techniques from those who had learnt before; whereas others created them out of their own imagination. *(Note 7)*

3/ A few students who had learnt the whole Wooden Dummy Techniques set later changed a few movements according to their own inclination. This is very common in practicing martial arts. Everyone has different ideas. You don't like it, you can change it. Even I myself have changed a very few movements so as to make them 'perfect' for me. The only difference is that most of the people who have changed some of their movements dare not confess that it was their own idea to do so. Instead, they claim to have learnt from the late Grandmaster Yip Man "Secretly"! There is no proof either way, and so the late Grandmaster takes the blame again!

I became aware of a controversy concerning the real origin of Wing Tsun (Wing Chun) after I contacted more and more Wing Chun and Weng Chun people from different branches. I was told that there was no 詠春 (Wing Tsun or Wing Chun) but only 永春 (Weng Chun) and that Yip Man had created the name "詠春" (Wing Tsun or Wing Chun) in Hong Kong. *(Note 8)* There was another rumor that the Yip Man's Wing Tsun was not complete, that there were more sets in the original

Wing Tsun kungfu style. *(Note 9)* Then there was someone else claiming to have learnt the 'Traditional Wing Chun', with movements that were very different from those of the Yip Man Wing Tsun style...

For the reasons listed above, my main interest was no longer simply to discover the original techniques of the late Grandmaster Yip Man. Instead, I faced a greater challenge. I wanted to see the real face of Wing Tsun.

What was fascinating was that the more people from different branches I interviewed, the more disputed issues came to light. For the first few years, I was once totally confused. I had never seen so many versions of the origin of Wing Tsun (Wing Chun)!

I undertook 15 years of research before reaching a conclusion. Thereafter, I wrote this book.

FOOT NOTES:

1/ There was a story about how Au Hong became leprous. It was said that Au Hong had been raised in a rich family. He did not really need to work so he could concentrate on practicing kungfu and enjoying life. He once fought against a wicked monk who bullied everyone in the town by begging using threats. His method was to carry a very big stone grind and put it right in front of the entrance of the shops. It was so big and heavy that the people had to pay a lot of money to ask him to move it away. He looked so mean and so muscular that no one dared to offend him. All except one. This was Au Hong. Au Hong hated this kind of behavior on the part of the wicked monk. He therefore challenged the monk to a fight. The monk was called 'The Iron-Head Monk' as he practiced a very special Chi Kung that made his forehead as hard as iron. His most lethal technique was to attack his opponent by striking down with his forehead onto the opponent's face or chest while at close range. Au Hong finally defeated him, but was also hit by the man's forehead at close range. Perhaps the monk carried some kind of skin disease. Whatever the reason, Au Hong's face looked like that of a leper after the fight.

I can not verify whether this is a true story. It is a very interesting tale anyway!

2/ See also the text and *Footnote 2* in *"The Real Origin of Wing Tsun Kungfu"*.

3/ It is hard to believe that this book was written by either Dr Leung Jan or Great Grandmaster Chan Wah Shun. First of all, if it was written by Dr Leung Jan, why did Chan Wah Shun not mention it to his other students? It's possible that Dr Leung Jan wrote this book during the latter period of his career, after his most outstanding student Chan Wah Shun had already left. However, his son Leung Bik, who had taught Yip Man in Hong Kong, should have known of the existence of such a volume.
If it was written by Chan Wah Shun, why do his descendants and students e.g. Ng Chung So, Yip Man and else, know nothing about it?

Therefore, I assume that it was written by Au Hong. If this book was indeed written by Au Hong, then this raises another controversy. According to the information given me by some Wing Chun and Weng Chun people, Au Hong was distinctly average in his Wing Chun techniques. If this is true, how could he have written such a good book on Wing Tsun?

I had also seen some other books and manuscripts on Wing Chun written by different people. I dare say that Au Hong's is not a book that a mediocre Wing Chun practitioner could have written.

I can only guess that Au Hong obtained this book from some other exponents of the higher generation of Wing Tsun. Could the writer be another outstanding student of Dr Leung Jan? Who was the actual author? Heaven alone knows!

4/ I had seen some other similar manuscripts. They were either so simplistic that I could find out nothing new from them, or else so poor in standard that the so-called techniques and concepts were nothing better than those I already knew and practiced. Furthermore, I had watched many Wing Chun or Weng Chun performances before, and none was as interesting to me as the material recorded in this book.

5/ See also *"From Grandmaster Yip Man to his Students in Fatshan"* for details.

6/ On several occasions, I discovered that Grandmaster Yip Man, though not afraid to change his art to suit himself, was reluctant to explain the reasons behind his modifications.

The most obvious example was when he decided to change the 'upper-and-lower dummy-arms' into the 'balanced dummy-arms'.

There are three arms on the wooden dummy. The two arms on the upper trunk of the dummy are arranged with the left arm higher than the right arm because of the angles of the crossed holes. This was why we usually apply a lying-palm to hit the left-hand side and an erect-palm to hit the right-hand side. However, Grandmaster Yip Man did not reveal his idea to many of his students, but simply asked one of his students to produce a modified dummy for him. Therefore, because of the typical prejudice concerning the Wing Chun standard of that student and the resistance to new ideas in the Wing Tsun methods, nearly all the other students thought that it was just a strange idea created by this student! This was also something that puzzled me for quite a long time: I had been wondering how this student of Grandmaster Yip Man had been clever enough to figure out such a great idea! It wasn't until one day when I was alone with the Grandmaster,

7/ On one occasion, I chatted with the Grandmaster at a teahouse, a special kind of Chinese restaurant where people can have tea and *dim-sum* (snacks) in the afternoon. I mentioned the different versions of the Wooden Dummy Techniques practiced most of his own students. Actually I only meant to pull his leg for the fun of it. However, he became angrier that I had ever seen him before. He slapped the table and almost caused his cup of tea to spill. In a rather loud voice, he denied that he had taught different versions to his students. *"It is because they haven't learnt up the Wooden Dummy Techniques from me! They all create their own and use me as an excuse."* He may have been right!

8/ I had heard from some Weng Chun people that there was no style called 詠春 (Wing Tsun or Wing Chun) and that it was Yip Man who created the name of his own style so as to make it different from the others.

We can say these Weng Chun people are half-correct and half-incorrect. They are correct in that Weng Chun and Wing Tsun might come from the same source some hundreds of years ago, before Ng Mui modified the art completely. They are incorrect in that it was NOT Grandmaster Yip Man who created this name. It was because the founder of this new kungfu style wanted to identify her (or his) new methods of fighting as being separate from the original kungfu from the Weng Chun Precinct of Fukien. Therefore, she (or he) created another name to differentiate it from the original one.

See also *"My Theories on the Origin of Wing Tsun"* in *"The Real Origin of Wing Tsun Kungfu"* for details.

9/ In the ***Pow-Fa Lin Wing Chun*** kungfu style, there are in total 28 kungfu sets. They claim that it is the Yip Man Wing Tsun style that lacks some kungfu sets. I even heard from someone of another branch of Wing Chun, that the *Siu-Nim-Tau* of the Yip Man style is actually not a complete set. Anyway, there are many rumors of this kind that may confuse the followers of the Yip Man Wing Tsun clan.

The Origin & Development of Chinese Martial Arts

What do Wu Shu & Kung Fu Really Mean?

Throughout the history of China, the country has repeatedly been invaded by foreigners and has also experienced many internal power struggles. These circumstances caused many wars and forced Chinese martial arts to become extremely advanced as early as several thousand years ago. In fact, the words 武術 (*'Wu Shu'* in Mandarin or *'Mo Sut'* in Cantonese) originally mean 'the techniques to stop a war'. *(Note 1)*

What's the Difference between Wushu & Kungfu?

Bruce Lee, a student of the late Grandmaster Yip Man, might be one of the very first Chinese martial-art instructors to call Chinese martial arts ***'Gung Fu'***. Later Gung Fu was changed to ***Kung Fu*** or ***Kungfu***. He made the term popular in America. It doesn't matter whether people call it *'Gung Fu'* or *'Kungfu'*. It is the same term taken from the Cantonese pronunciation of 功夫 and has the same colloquial meaning with regard to Chinese martial arts. *(Note 2)*

Many western people identify *kungfu* as the Chinese martial arts taught in Hong Kong, Taiwan, Singapore and elsewhere which emphasize practical fighting techniques and are subdivided into many styles. Meanwhile, *wu shu (*or *wushu)* is, in their minds, a kind of beautiful dance-like martial performance art from Mainland China, one that places its emphasis on appearance rather than on practical movements. This is actually a common misconception perpetuated by kungfu and wushu performers.

The only difference between *wushu* and *kungfu* is that the first one is a formal term and the second an informal one! **To the Chinese, all kinds of martial arts can be called *'Wu Shu'*.** These include western boxing, karate, taekwondo, judo, etc. If the Chinese want to stress that they are referring to the **'Chinese martial arts'**, they use the term 國術 ***'Kuo Shu'*** (pronounced in Mandarin) or ***'Kwok Sut'*** (in Cantonese). This means **'the national martial arts (of China)'**. It serves to differentiate it from the martial arts of other countries. *(Note 3)*

The term *'Kungfu'* is actually a colloquial term which can also be used to refer to anything involving 'Techniques' or 'Work'. Therefore, when a Chinese person praises you on how great your *"Kungfu"* is, don't be too happy. They may NOT mean that your martial-art techniques are great. Perhaps he or she has just seen your work as a painter, or merely likes the cream-cakes you make! Believe it or not, the Fukienese people even have their own *'Kungfu Tea'*, a kind of tea made using special techniques. However, this will not make you a Chinese martial-art expert no matter how much you have drunk!

As the Chinese martial arts are made up of techniques, they are therefore sometimes referred to as ***Kungfu*** in conversational Chinese. After its use in the USA by Bruce Lee and others, most westerners became familiar with the term *'Kungfu'* specifically with reference to the Chinese martial arts. Therefore I cannot help using the same term in this book, or else most westerners reading it will wonder: *"What the hell is he talking about?"*

Si-Fu or Sifu?

Si-Fu (師父) is a special term in which ***'Si'*** (師) means **'Teacher'** and ***'Fu'*** (父) means **'Father'.** The term as a whole means **'Paternal-Teacher'** or **'Kungfu Father'** to a student of Chinese martial arts, and is comparable to the term 'god father' used in several religions.

Please bear in mind that there is another term pronounced ***Sifu*** (師傅) *(Note 4)* in which ***'Si'*** (師) means **'a Teacher'** or **'a Master of a certain techniques'** and ***'Fu'*** (傅) means **'to Assist'**. This whole term means **'a Master whose techniques (in some art) are good enough to teach or to help the others'.** For this reason it has become a title *(e.g. Mr, Mrs, Dr, etc.)* used by a Chinese martial artist to designate the people to whom they must show respect.

Although these two terms are not strictly limited to Chinese martial arts terminology, the Chinese use them widely in connection with martial arts.

When the Chinese refer to someone as ***'Sifu Leung'***, they do so not because they are students of this 'Mr. Leung' but in order to address the latter politely. Perhaps this 'Sifu Leung' is not even an instructor but an ordinary kungfu pugilist. *(Literally speaking, the authentic Chinese mode of address would be 'Leung Sifu', as the Chinese traditionally put the title behind the surname of the person to whom they are referring.)*

The Real Origin of Chinese Kungfu

Let us look back to the ancient history of China. The Chinese people originated, as a separate race, at the top of the Yellow River some 10,000 years ago. Later they moved further downwards along the Yellow River and the Yangtze River. Soon they discovered that, besides the civil wars they frequently engaged in, the Chinese also had to fight against foreigners who wanted to invade the 'Center of the Earth'. *(Note 5)* As a result, the development of techniques for producing weaponry and for fighting became of vital importance.

From the records found in books written by the ancient Chinese, the race have produced copper and bronze tools since the period of *Huang Ti* or the Yellow Emperor (about 2697 BC). *(Note 6)* However, the earliest metal daggers found by archeologists are from the Hsia Dynasty (about 2205 —1766 BC). *(Note 7)*

Most of the copper and bronze weapons, such as halberds, axes, swords, spear, hooks, etc., found to date are proved to be products between the Shang and Western Chou periods (1766 — 771 BC). This was the bronze ages of weaponry in China. According to archeologists, these bronze swords, together with other tools, were the products of a very high technology. This proves that the Chinese must have mastered the techniques of manufacturing tools from alloys of copper and zinc or lead at least as early as the end of their New Stone Age about 6,000 years ago.

The earliest iron sword found is the one made in the Western Chou Dynasty (1122 —771 BC). In the middle of the Warring State period (403 — 221 BC), the Chinese maintained a very high technology for the manufacture of superior quality steel weaponry. It is amazing that the steel swords produced during this period, treasured in the museums of China today, are still so sharp that can easily cut a thick pile of paper in two.

The Period of Philosophies

During the periods of Spring and Autumn (770 — 476 BC) and The Warring States (475 — 221 BC), there were quite a few Chinese sages working on different sects of philosophy. Among these was a sect that concerned itself with the military science of survival. These people are referred to by historians as *Ping Chia* (兵家) or 'Strategists'. According to records preserved from the early Han period, there were hundreds of such books printed. Among these works, the best known and most influential one is the *"Sun Tzu Ping Fa"* 《孫子兵法》 or "Sun Tzu's Art of War". Another masterpiece is *"Wu Tzu Ping Fa"*, or 《吳子兵法》 "Wu Tzu's Art of War". People later combined them together and called them "Sun-Wu's Art of War" 《孫吳兵法》. This combined book contained a formal system of strategy and tactics, as well as the method of ruling the armies, etc. It is said that many great generals, warlords, politicians and even great business men all over the world still regard it as a most valuable book with regard to its philosophy for warring and living. All this goes to prove that the Chinese already applied a highly intelligent approach to combat at least four thousand years ago.

From Halberds to Swords

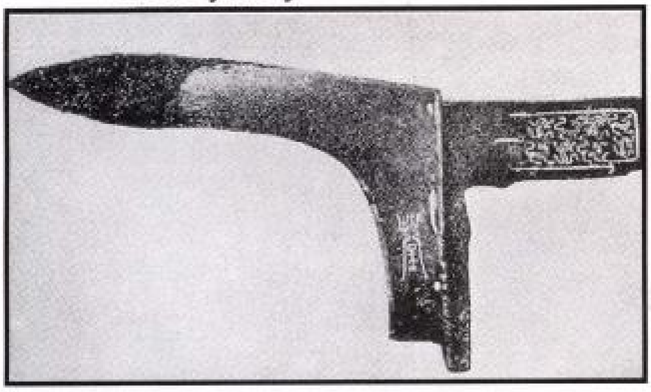
The *ko* (戈), a kind of dagger-axe shaped halberd which was the main battle weapon used by the early Chinese, was later used solely for ceremonies. In the Western Chou Dynasty, the Chinese armies began using lances, spears, long double-edged swords, axes, hammers, etc. to fight in the battle fields and the *ko,* (the dagger-axe shaped halberds) became obsolete. There was also another type of halberd that looked like a spade with three or more prominent points, the Chinese called it *chi* or *ji* (戟), or *gik* in the Cantonese pronunciation.

During this period, nobles and scholars used to wear double-edged swords as ornaments. Not until the end of the Ch'in Dynasty (221 — 207 BC) did the Chinese begin to use broadswords for defending themselves. However, double-edged swords remained very popular among Chinese martial artists. This is why the sword and broadsword techniques that were so popular during this time had such a profound influence on the succeeding periods of Chinese martial-art development.

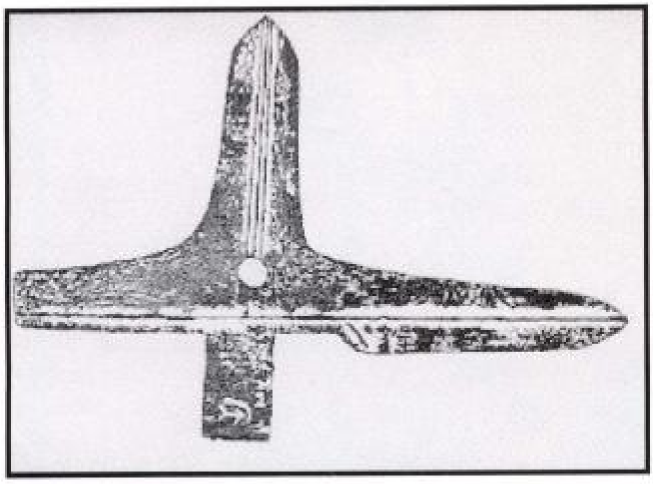
The Great Warriors

Besides the great philosophers of the military arts mentioned above, the ancient history of China also features many powerful warriors and martial artists. They were said to be able *"to fight against a hundred opponents or to lift a thousand pounds"*. The most famous of these was General *Hsiang Yu* (項羽), the 'Mighty Emperor of *Chu*' (楚霸王). It was said of him that he hated the fact that *"there was no column to support the sky, nor a ring for holding the earth, or he would try to lift up the sky by the column or lift the earth up by the ring!"* *(Note 9)* Obviously, this is an exaggeration, yet Hsiang Yu was, at that time, believed to be the strongest man in China.

(Upper) The bronze-head of a 'ko' （戈） of the Chou Dynasty.



(Lower) The bronze-head of a 'ji' （戟）. Believed to be an unearthed historical relic of the Chou Dynasty.



The First Bare-handed martial arts in China

3000 years ago, in the chapter of *"Hsiao Ya"* in *"Shih-Ching"* or "The Book of Odes " of the Western Chou Dynasty, had mentioned about *"Those who dare not to fight with their fists, always create troubles."*

(《詩經小雅》:「無拳無勇，職為亂階。」)

In the chapter of *"Hsiao Kuang" in "Kuan Tzu"* written in Spring & Autumn, also reads, *"...if you know anyone in your own village who can fight with powerful fists and arms, whose physical constitution are stronger than the other people, please inform me."*

(《管子小匡》：「於子之鄉，有拳勇股肱之力，筋骨秀出於衆者，有則以告」。)

However, the record of bare-handed fighting has to date from the Western Han Dynasty (206 BC — 24 AD). Some books from this period mention ***Pai-Ta*** (白打) or 'Fighting with Bare-hands'. It seems that the most popular bare-handed fighting game of the earliest Chinese were *Chiao-Ti* (角觝) or 'wrestling', not fist fighting. At that time, sword, broadsword, spear and lance techniques were still the most popular martial arts.

The reason for fist-fighting techniques to be developed so late in China was that practicing martial arts was for a very long time the privilege of the members of the nobility. The slaves or lower social classes were not allowed to practice any martial arts. The nobles, as they had to protect themselves or to attack the other feudal lords, would concentrate more on weapon techniques. This was why fist-fighting were not developed until the Ch'in Dynasty was overthrown by the masses.

On the other hand, the development of wrestling was a bit different. As the nobles liked either to watch wrestling or to wrestle with their friends by themselves for fun or for gambling, wrestling was made much more popular than fist-fighting in the early period.

Between the end of the Eastern Han Dynasty (25 — 220 AD) and the Three Kingdom Period (220 — 265 AD), there were many famous warriors. They were skilled in the use of different kinds of weapons. The most famous of these is General *Kuan Yu.* (關羽) He is still regarded as the *'Wu Saint'* (武聖) or 'The Saint of Martial arts' by Chinese martial artists. *(Note 10)*

Another famous warrior was *Lui Pu* (呂布), the adopted son of *Tung Cho* (董卓), a scheming prime minister of the Eastern Han Dynasty. He might have had even better fighting techniques than General Kuan and lots of other historical heroes. According to legend, he was once surrounded and attacked by General Kuan and his two adopted brothers *Liu Pei* (劉備) and *Chang Fei* (張飛). Lui Pu fought all of them off at once for quite some time before managing to escape.

Ta Mo was Not the Founder of Kungfu

It was not until the Liang Dynasty (503 — 557 AD) **that *Bodhidharma,* the famous Indian monk, came to China to promote his Zen Buddhism.** Bodhidharma, who was called *'Ta Mo'* *(Note 11)* by the Chinese, came to Mainland China from India by sea. He then went to Northern China via the south by land. He tried first to convince *Liang Wu Ti,* (梁武帝) the Emperor of Liang, to follow his Zen sect of Buddhism. However, he was unable to achieve this goal. Later, he went to the Shaolin Monastery and settled there.


A PICTURE OF GENERAL KUAN YU
THE SAINT OF MARTIAL ARTS
漢壽亭侯聖像

The Shaolin Monastery was built in 495 AD, during the reign of *Haw Man Ti,* (孝文帝) an Emperor of the Northern Wei Dynasty (472 — 499 AD), almost thirty years prior to Bodhidharma's arrival. It was not that well known during this period, not even during the time when Bodhidharma taught the monks the beliefs and practices of the Zen sect of Buddhism. *(Note 12)*

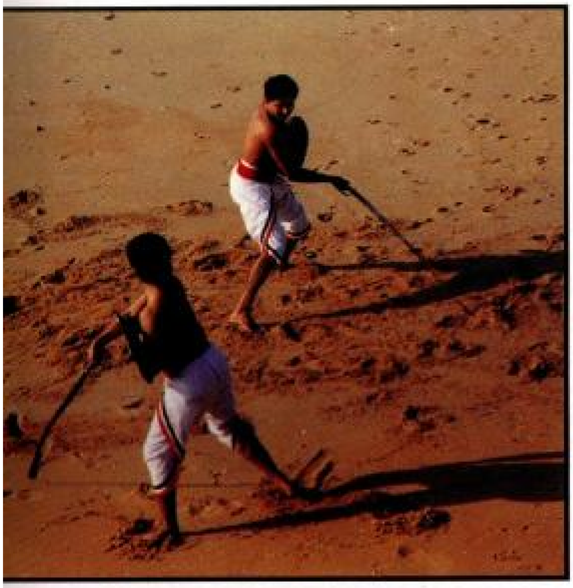
Many Chinese martial artists think that Bodhidharma was the first person to introduce martial-art techniques to the Chinese people. However, this is just a myth!

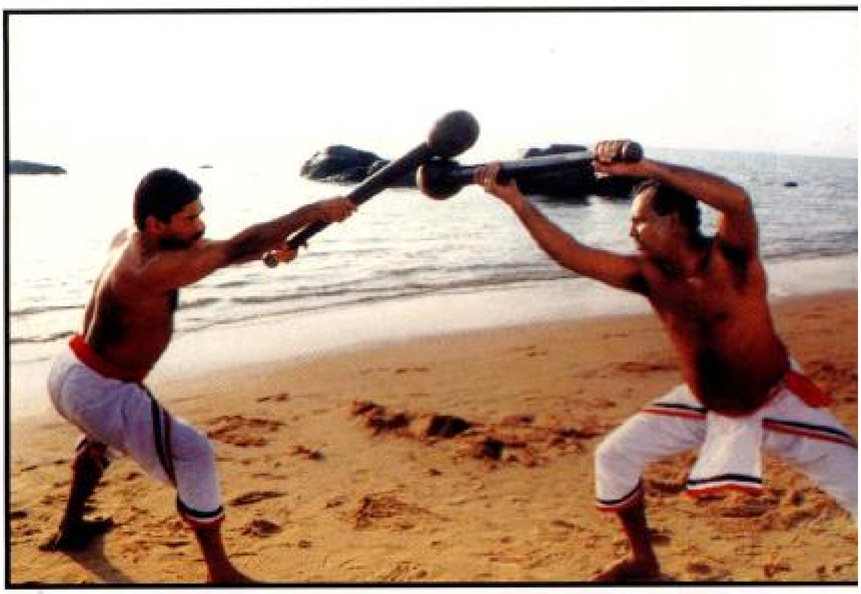
According to the formal record of Zen Buddhism in China, there is nothing to support the contention that Bodhidharma either knew martial arts or that he taught martial arts, or any similar discipline, to the monks of Shaolin. *(Note 13)*

In fact, he was not even the person who brought the Shaolin monks the so-called《易筋經》*"I-Ching-Ching"* or "Book of Changing the Tendons" and《洗髓經》*"Sze-Shui-Ching"* or "Book of Washing the Marrow", the most famous internal kungfu or chi-kung exercises! *(Note 14)*

No Fighting!

I can not find evidence to deny the possibility that Bodhidharma might have taught the Shaolin monks some exercises to keep them in higher spirits. According to legend, the Indian monk saw some of his students fell asleep in his class, and afterwards started to teach them exercises to make them feel stronger. Even if he did, I imagine, he would have taught them something like yoga.





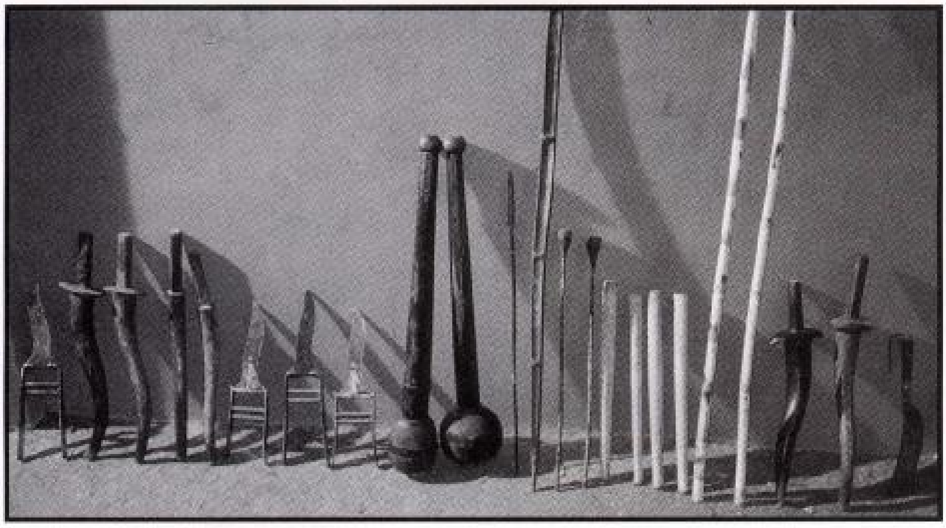
Fighting performance with special weapons by the Indian martial artists from a Kalari school. These kinds of weapons do not exist in Chinese martial-arts. Further, their techniques are not quite the same as that practiced by the Chinese martial-arts people.



Top:
The Long wipe-like swords with round steel-shields fighting performance.

Top Right:
The bulb-headed clubs fighting performance.

Bottom Right:
The Curved sword-like sticks fight performance.



(Left) A display of different Indian weapons in the C.V.N. Kalari Sangham Martial-art School of Kerala in South India.

For a Buddhist monk of the Zen sect, the most important thing is to look for a peaceful life. *"Paradise is in your heart"* or, more literally translated, *"Your heart is the Buddha"*. This is the goal of a Zen Buddhist monk, especially of a highly accomplished monk like Bodhidharma! The way of Zen is that all things in this world are sheer vanity: *"The more you care for and about them, the more you worry"*.

"Do not have any dust on your heart"; "Even a killer who regrets what he has done and decides to give up killing can become a Buddha."

These are the concepts of the philosophy of Zen. Therefore, how could such a highly accomplished monk as Bodhidharma practice any fist-fighting techniques that might cause cruelty to other people?
I have also carefully investigated the ancient Indian martial arts and sports. They had wrestling, long and short weapon-fighting, yoga, etc. Unfortunately there were no such a fist-fighting style similar to the ones practiced by the Chinese. *(Note 15)*

Therefore, if we still insist that Bodhidharma could have taught the Shaolin Monks some martial arts, the most he could have taught them would be some stick-fighting techniques!

Shaolin: The Birthplace of Kungfu?

Shaolin Monastery did not get its name as the 'Monastery of the Fighting Monks' until the beginning of the Tang Dynasty (618 — 907 AD). According to history, prior to *Li Shih-Min* (李世民) becoming the second Emperor of Tang, he was hunted down by *Wang Shih Chung*, (王世充) the leader of a troop of conspirators. When Li was in great danger, he approached Shaolin monastery, from which some monks came out with fighting sticks. They helped Li to drive Wang and his followers away. Later, Li became an Emperor of the Tang. To express his thanks for this help from the fighting monks *(they were called 'Stick-Monks' by their contemporaries)*, Li praised them all over the nation, presented them with many gifts, and then tried to make all the monks who had helped him into high-ranked officers. However, the Buddhist monks preferred to stay in the monastery and live in peace for the rest of their lives. So as not to offend the emperor, they selected one of their number to accept a position as an officer under Li. This was when Shaolin Monastery received its reputation as *'Monastery of the Stick-monks'*. *(Note 16)*

Fighting Monks Everywhere

The truth is that, whenever government changes hands for any reason, there are quite a few warriors of the former regime who have to escape detention by the new rulers. The best shelters for those people were the Buddhist temples and monasteries, or Taoist abbeys. According to the customs of the ancient Chinese, any person who became a Buddhist monk had given up this 'Mundane World' and was no longer connected to his past. Normally, the new government would let most of these people survive for the rest of their lives. Therefore, it is no wonder that quite a few Buddhist monks or Taoist priests had very good fighting techniques.

These fighting monks or priests were scattered everywhere in China, especially in the deep forests or high mountains where nobody could find them. They might become genuine Buddhist monks or Taoist priests, but would not give up the martial-art techniques that

An ancient painting about the "13 Shaolin monks protecting the young Li Shih-Min", a picture painted on the wall in the White-Cloth Hall of the Shaolin Monastery. In this picture, Li Shih-Min was seen riding a horse and the monks were using not just sticks but different weapons.



they had practiced for so many years. Now that their new lives brought them more leisure time, their only hobby might be the practice of martial arts. They could even teach their martial arts to the other monks and priests. Therefore, Shaolin was not the only monastery where fighting monks could be found. It did, however, become the most famous one.

The History

The tale begins with the invasion of the Manchu soldiers. At the end of the Ming Dynasty, under the reign of the last Emperor *Sung Ching* (崇禎) (1628 — 1644), people were so poor that they had to become gangsters and bandits. Later these bandits became more and more powerful and finally formed their own armies. They tried to overthrow the emperor and establish a new government. On the opposing side, there was a general called *Wu San Kuei* (吳三桂). He was engaged by *Li Chi Cheng,* (李自成) headman of the largest rebel organization, after Li seized from Wu his most beloved concubine *Ch'en Yuan Yuan* (陳圓圓).

General Wu went to the north-east and opened the gate of the Great Wall to lead the Manchu soldiers invade Mainland China. When the Manchu soldiers fought in Mainland China, they killed hundreds of thousands of *Han* people, members of the main tribe that lives all over Mainland China. This made the Han people hate them very much.

The Truth

The surviving nobles and officers of the overthrown Ming Government still dreamed of rebuilding a new Ming Dynasty. So as to establish secret societies for the purpose of overthrowing the newly formed Ching Government, they had to attract many people to form their new armies. Their best gimmick was to exploit the people's hatred towards the Manchu government.

There were quite a few secret societies during this period. These included the *Hung Hua Hui* (紅花會) or 'Red Flower Society', the *Ke Lao Hui* (哥老會) or 'Old Brothers' Society, the *Pai Lien Chiao* (白蓮教) or 'White Lotus Sect', the *Tien Ti Hui* (天地會) or 'Heaven and Earth Society' and others. However, there were two very large secret societies in China that were the most famous. The Chinese used to say: *"The Ching Pang (青幫)* **(Note 17)** *in the North and the Hung-Moon (洪門)* **(Note 18)** *in the South".*

The *Hung-Moon,* which is known as the *Saam-Hup-Wui* (三合會) or 'Triad Society' nowadays, was very powerful in the whole of Southern China and consisted of many members of the lower classes. Most of them

were martial-art people, actors and workers from the opera troupes, barbers, peasants, street-performers, vagabonds, and so on. These people received very little education in old China and were regarded as the lower classes.

... And The Falsehood!

To persuade them to join the society, the founder of the Hung-Moon society created a very impressive story about the ***"Big Fire of the Shaolin Monastery".***

In this story, a big fire was ignited by the Ching Government to burn down the whole Shaolin Monastery of the Fukien Province. Nearly all the monks were burned to death, or else killed by the Ching soldiers. Only five monks escaped from this fire. They were: *Choy Tak Chung* (蔡德忠), *Fong Tai Hung* (方大洪), *Wu Tak Tai* (胡德帝), *Ma Chiu Hing* (馬超興) and *Li Sik Hoi* (李式開). They later organized the *Hung-Moon* society to fight against the "Evil" Ching Government. *(Note 19)*

For this reason, the Hung-Moon people used the term *'Siu Lam Gee'* (少林寺) or *'Shao Lin Szu'* in Mandarin which means the 'Shaolin Monastery', as a secret signal for communication! For example, the most common way to identify the real background of a stranger was for a member of the Hung-Moon society to ask:

"Where do you come from?"

Then the other one, if he was also a member of Hung-Moon, might answer:

"I come from the Shaolin Monastery!"

The authentic Shaolin Monastery was so far from Canton that it was virtually impossible for a Cantonese to have traveled there at that time. *(Note 20)* Therefore, it was safe for them to use this sentence as a secret signal for communication. Further more, the truth is that there has never been a Shaolin Monastery in Fukien! *(Note 21)*

Other than that, there were also lots of poems, gestures and patterns of cups, chopsticks and teapots on the table, etc., to determine the correct identification of a member of Hung-Moon. If someone did not belong to the Hung-Moon society, he would not have known all these secret signals correctly, and so the other members might discover that he was a spy from the Ching Government. In the olden days, when guns were not popular in China, martial arts became the best weapon for these people to use to fight against their enemies.

The "Cave of Bodhidharma" at the peak of the north-west side of Mt. Shao Shih, where Shaolin Monastery located.



Most of the members of Hung-Moon knew at least some kungfu techniques, and the idea of *'Coming from the Shaolin Monastery'* influenced them deeply. Nevertheless, all of them felt so proud that they could be the members of the Siu Lam Monastery. As a result, they forgot that "*I come from the Shaolin Monastery*" was merely a secret signal for communication!

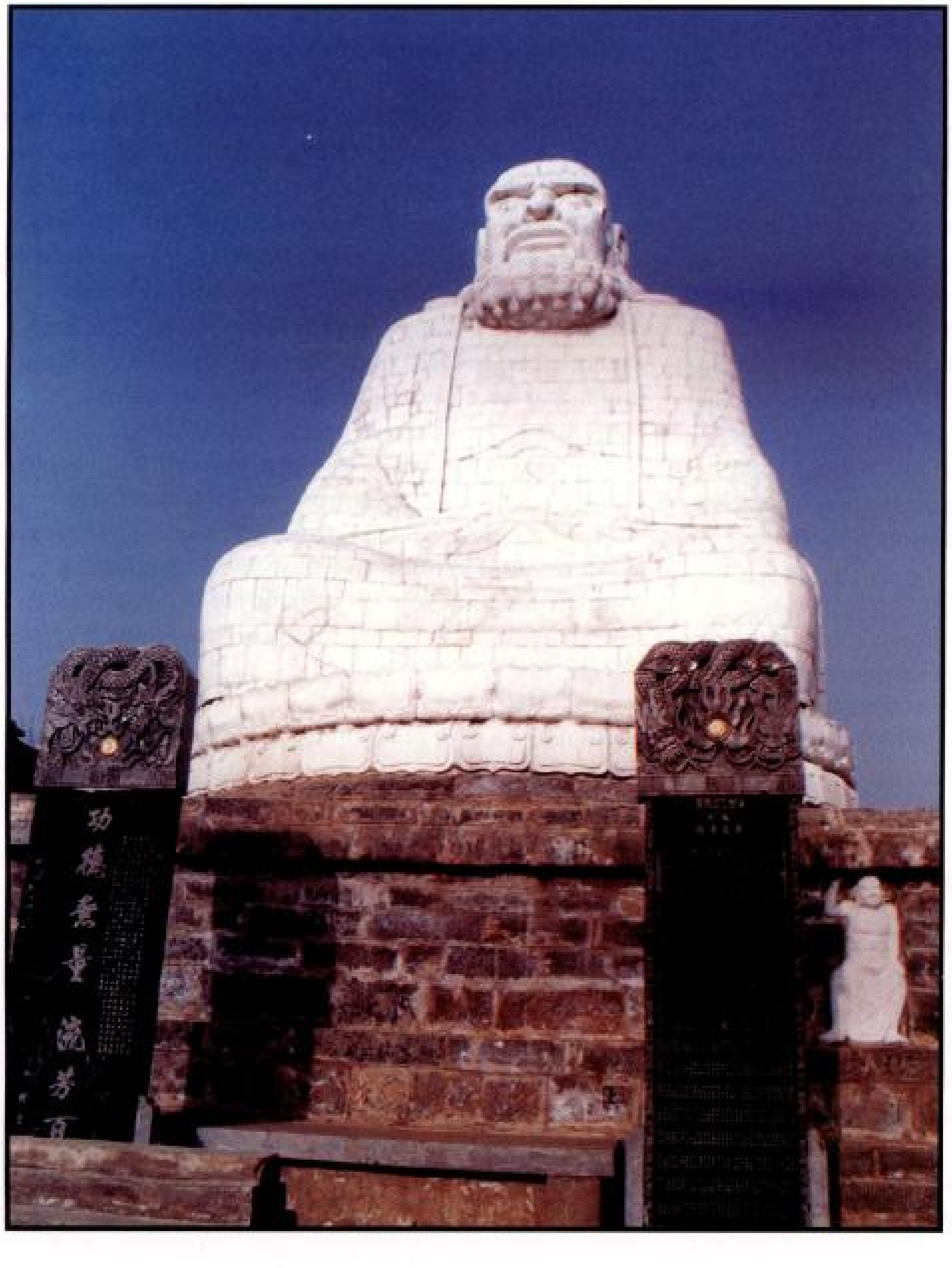
How Did Ta Mo Become the Founder of Kungfu?

Since the kungfu people had heard that their instructors were the followers of the surviving monks of the Shaolin Monastery, they all wanted to believe that their own kungfu styles originated there.

According to their logic, Ta Mo (Bodhidharma) was the first monk to teach the Shaolin monks the Zen Buddhism. The Shaolin monks were well known for their fighting techniques. Therefore, Ta Mo must have been the founder of Chinese kungfu!

The Family System

The reasons why most Chinese kungfu pugilists believe Shaolin Monks martial arts. The Shaolin monks were well known for their fighting techniques. Therefore, Ta Mo must have been the founder of Chinese kungfu! Their instructors' words so deeply lie in the strong influence of the 'Family-System'. The concept of Family-System was founded by Chi Tan (姬旦) *(to show respect, people addressed him Chou Kung instead)* of the Western Chou



The huge statue of Bodhidharma beside the "Cave of Bodhidharma" at the peak of Mt. Shao Shih

Dynasty (about 1122 — 771 BC) for the purpose of avoiding controversy over succession and inheritance among the nobles. Soon this system was widely accepted by Chinese families and it has since influenced Chinese culture profoundly. Without doubt, the family-system has also had a strong influence on the way martial arts have been passed down by the Chinese people. In Chinese martial arts *(and in some other subjects which concern techniques)* there is a system of a 'teacher-student relationship'. This, when enhanced by the family system, is much stronger than that found in other disciplines. An instructor is not only the 'teacher' of his students, he is also their 'father', perhaps even their 'master'. Based on the idea described above, the students must respect and obey not only their *si-fu*, but also their *si-kung* (kungfu grandfather), *si-pak* (elder kungfu uncle), *si-sok* (younger kungfu uncle), and all the other people of higher rank.

Family, Style, Sect, or Clan?

The Chinese term *'Moon Pai'* (門派) *(Note 22)* can literally be translated as a 'kungfu family', 'style', 'sect' or 'clan'. It actually represents a special style of kungfu, one that not only has memorable elements of distinction, but also contains some religious concepts and a sense of organization. Each *pai* (派) of kungfu idolizes its founders and even its ancestors. Instructors and students are bound together in a direct relationship, and the other seniority distinctions, such as *si-sok, si-pak, si-sok-kung, si-pak-kung* and so on, interweave into a tight network of connections. Because of this, a kungfu clan is not only a style of kungfu, it also includes the organization of the clan itself.

This sort of organization is not followed consciously by most martial-art instructors today. However, the concept of genealogy is firmly entrenched in the Chinese people's mind, and so has had a continuing influence on the martial art world. This has made the formation of such organizations inevitable.

The Good side and the Bad Side

On the good side, these close ties will naturally produce loyal followers who will work very hard for the development and continuation of their kungfu clans.

Their kungfu clan is their big family as well as their spiritual kingdom. If something unpleasant happens to their kungfu clan, or if its honor is damaged in some way, the kungfu clansmen will feel they have been offended personally. This is because they feel that they are part of this kungfu clan.

On the bad side, this attitude of unquestioningly loyal can make clan followers blindly revere all the aspects of their kungfu clan, including its history, techniques, theory... This forms a barrier to objective research into their own kungfu clan. As a result, many chances to improve have been stifled by the cry of 'genealogical purity'. This sort of mentality develops, in the extreme, into a blind defense of the art's shortcomings, and results in the kungfu clan stagnating, or even deteriorating.

How is a Kungfu Style Founded?

Even today, there are people who claim that their kungfu clans were founded by gods or fairies. However, most people accept that kungfu clans are founded by people, and not by supernatural creatures!

A conservative estimate indicates that there are over two hundred kungfu styles (or kungfu clans) of all sizes and shapes in China. Some of these styles are named after people; *(Note 23)* some of them are named after families; *(Note 24)* some of them are after places; *(Note 25)* and some of them are named after certain characteristics they possess. *(Note 26)* There are all different kinds, and they cannot all be covered here. Some styles have the same origin, but have since split into different branches, passed down by different people with different comprehension and different levels of ability. In some cases, even the name of the original clan has been changed. There are also some kungfu pugilists who have learnt techniques from several styles. They then correlate their knowledge into one style, and create a new name for it, thereby forming another kungfu clan. *(Note 27)*

It should be a very good thing for someone possessing true comprehension, a unique style and new theories to create a new kungfu style, or even a system. However, in reality, people would be well advised to regard such "new kungfu styles" with suspicion. Many of them lack solid fundamentals and outstanding styles, and are founded for novelty's sake.

Could it possible for a complete system of kungfu theories to be created in its entirety by one individual in one moment? Is there really be anyone who, without having trained in martial arts, could possess a complete understanding of kungfu theories and suddenly establish a new kungfu style? Such a thing is, of course, impossible!

FOOT NOTES:

1/ 武 (*Wu* or *Mo*) in Chinese language means 'military' or 'martial arts'. It was originally written as 武, and is formed by the formation of two characters 止 *(pronounced 'Chih', meaning 'to stop')*, and 戈 *(pronounced 'ko', meaning 'a halberd' which was used by the ancient Chinese in battles)*. So we say 止戈爲武 or *'Chih Ko Wei Wu' (pronounced in Mandarin)* meaning 'to stop the wars by using military force'.

2/ Most of the Chinese in the USA comes from Toi-shan (台山) or *T'aishan* if pronounced in Mandarin. according to their accent, this term is pronounced *Gung Fu* (功夫) , with the first word formed with more emphasis on the 'G' sound. The Hong Kong and Kwangtung people, however, stress the first word with more of a 'K' sound.

3/ When the Chinese mention China, they say 'Our Country' instead of 'China'. Most of the time they even omit the word 'Our'. Therefore, 國術 (***Kuo Shu*** pronounced in Mandarin or ***Kwok Sut*** pronounced in Cantonese) can be literally translated as '(Our) National Martial Arts' with 'our' omitted.

4/ The writing of *si-fu* (師父) is not the same as *Sifu* (師傅). However, they are always confused even most of the Chinese because they are both pronounced exactly the same and are so close in meaning. The first term is connected with the concept of a family-system. Within this, one has a ***si-fu*** (kungfu father), a *si-kung* (kungfu grandfather) and so on. The second term is merely a title awarded to any person with good techniques.

5/ China was originally called *Chung Hua* 中華 (which literally means 'Center of the Blooming Place'); *Chung To* 中土 (literally: 'Center of the Earth'); *Chung Yuan* 中原 (Center of the Plains) as the ancient Chinese thought that this was the center of world; whereas all the foreigners, as they were barbarians, lived in the barren places that surrounded them.

6/ According to 《黃帝本紀》 or *"Biography of Huang Ti"*, an ancient book of China: "*Huang Ti* or the 'Yellow Emperor' got copper from the mines of *Shou Shan* (Mt. Shou) to manufacture swords." However, no evidence in support of this has yet been discovered by archeologists.

7/ According to the ancient Chinese books, *Huang Ti* once sent his troops to fight against a barbarian tribe led by *Ch'ih Yu* (蚩尤). His army lost their way in the foggy forest. He then invented the magnetic compass so as to show his army the right direction. This is a legend with no historical evidence to prove its accuracy. Nevertheless, the Chinese have been using magnetic compasses for the past 4000 to 5000 years.

8/ A picture printed in a book *"The Pictures of Ancient Metals and Stones of the Antique House"* (求古精舍金石圖) published in the period of *Chia Ch'ing* (嘉慶) of the Ching Dynasty (1796 — 1820), depicts a bronze dagger possessed by Ch'en Ching (陳經), said to be the product of Hsia. There is also an ancient Chinese character which looked like the character for *'Hooked Ribbon* characters' (勾帶字) of the Hsia Dynasty. Another dagger, also said to be a bronze dagger of Hsia, is treasured by the Peking Historical Museum. However, no-one has yet been able to verify that the two daggers are really products of the Hsia Dynasty.

9/ *Hsiang Yu* (項羽) was the most famous general at the end of the Ch'in Dynasty (221 — 207 BC). He was described by *Ssu-Ma Chien* (司馬遷), a famous historian of the Western Han Dynasty, (206 BA — 24 AD) in a chapter of *"Biography of Emperor Hsiang"* 《項王本紀》 in his great historical work *"Shih Chi"* 《史記》 or *"Historical Records"*. It is claimed that he was the most powerful man of that period. He could fight against a hundred people. However, he was not satisfied, so he learnt how to "fight against thousands of people" by studying tactics and the strategy of war. Later he became a great warrior.

10/ *Kuan Yu*, alias *Kuan Yuan Chang* (關雲長), one of the two adopted brothers of *Liu Pei*, the sovereign of Shu (蜀), was a very famous warrior of the Three Kingdoms (220 — 265 AD). He was regarded as the *Wu Saint* (武聖) by Chinese martial artists of subsequent periods. This was not only because of the superiority of his martial-art techniques, but also due to the fact that he was a most honorable and loyal general.

11/ *Ta Mo* (達摩) is a phonetic translation based on the pronunciation of Bodhidharma's name. Actually his fully name in Chinese is *Po Tei Ta Mo* (菩提達摩). Ta Mo was not the first Indian monk to settle down in China but rather the first person to introduce Zen Buddhism (禪宗) to China. The first Indian monk was *Fo To* (佛陀), an Indian monk of the Hinayana sect (小乘佛教). He went to the China in the Western Han Dynasty (206 BC — 24 AD).

12/ As with Chinese kungfu, which can be subdivided into hundreds of different kungfu styles, so Buddhism consists of many different sects. Zen is one of the Mahayana sects (大乘佛教) of Buddhism.

13/ The first book to describe Bodhidharma leaving some chi-kung (internal-kungfu) training was a work alleged to have been written by *Li-Ching* (李靖), alias Li-Yuo-Shih (李藥師), a very famous warrior who lived between the end of the Sui Dynasty (581 — 618 AD) and the early period the of the Tang Dynasty (618 — 907 AD). In fact, this book was a fabricated chi-kung volume concerning the so-called *"I-Ching-Ching"* written by someone not earlier than the Ching Dynasty (1644 — 1911). It was only after this book appeared that many fabricated kungfu tales concerning Bodhidharma began to circulate.

14/ There was a book *"Chuan Tang Lu"* 《傳燈錄》 or "The Record of Passing down the Lamp", written by a Buddhist practitioner named *Wu* in the first year of *King Tê* (景德) of the Sung Dynasty (1004), describing a conversation that Bodhidharma once had with his disciples at the Shaolin Monastery. He mentioned that ***Tao-Fu*** **(道富) *got his 'skin', Nun Chung-Chi* (尼總持) *got his 'flesh', Tao-Yu* (道育) *got his 'bones'; whereas Wei-K'ê* (慧可) *got his 'marrow.*** **Actually, the words *'skin, flesh, bone and marrow'* refer to the degrees of comprehension of Buddhism.**

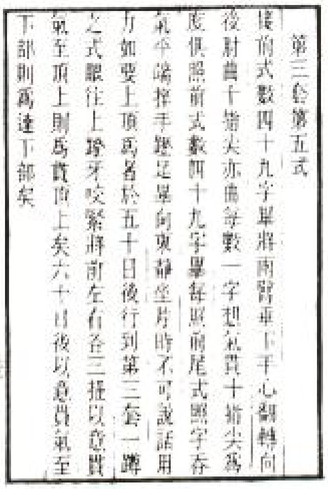
However, in subsequent periods, people have misinterpreted the meaning to infer that Bodhidharma had two secret internal-training (chi-kung) books hidden under his seat. These were supposed to have been the *"I-Ching-Ching"* 《易筋經》 that can *"change the tendons and flesh"* of its trainers and *the " Sze-Shui-Ching"* 《洗髓經》 that can *"wash the marrow of the bones"* of its practitioners so they can live longer. *(See also Note 13)*

Even today, many Chinese still believe that Bodhidharma passed down a book entitled *" I-Ching-Ching" (or "Yik-Gan-Ging"* in Cantonese) and a book entitled *" Sze-Shui-Ching"* (or *"Sai-Shui-Ging"* in Cantonese) to some of his students. The most interesting thing is that some people actually fabricated the afore-mentioned sets of chi-kung to teach their students. I read more than 6 books on these two sets. Some of them are obviously different in versions. One book even describes that there is a complementary form of the *" Sze-Shui-Ching"* which is said to be good for "sexual power"!

This sounds very peculiar, as Buddhist monks are not allowed to marry, what is the purpose in making their sexual power stronger anyway?











(From top to bottom) Six pages of illustrations drawn-out separately from three different books on *"I-Ching-Ching"* & *"Sze-Shui-Ching.* All of them bearing the same or similar title but different versions, even the movements of the said chi-kung sets are completely unlike.

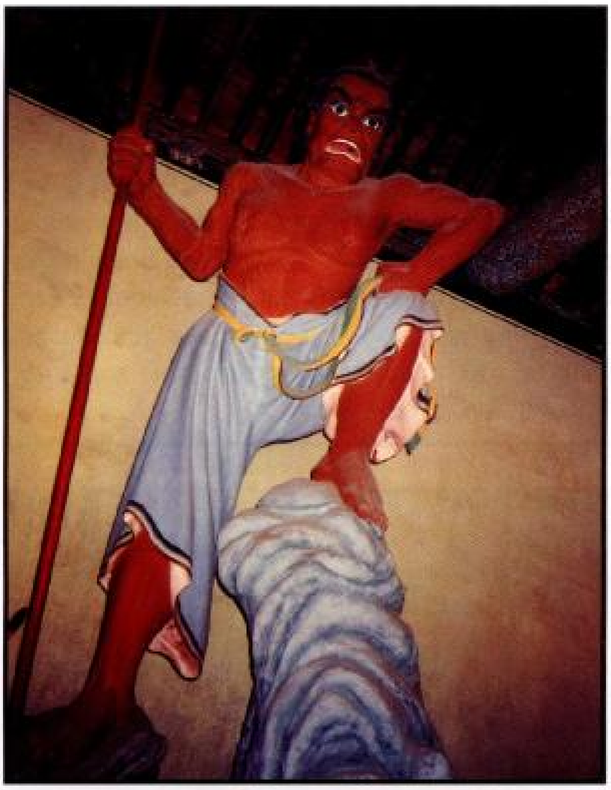
(Middle) The illustrations of these two pages in the second book describing how to practice the *"chi"* and "lead" it from the head down to the groin.

(Bottom) The two pages of another book here describing the exercises of strengthening the power of kidneys, which are said to be good for "warming the sperms".

15/ There is a kind of combat technique called Kalarippayat in India. The word 'Kalari' means the 'Gymnasium or the Arena', whereas 'Payat' means the 'art of combat'. It was believed to be founded between the 4th to 5th Century by the Nairs in Kerala, the southernmost state of India. However, Kalarippayat was not mature till the 12th Century and was not popular till the 15th to 17th Centuries when it was taught to the Nair youth as a regular part of their education. *(Reference: The book of "Duarte Barbode Vol. II", Longworth Mansel Dames. Also from "Drama Review, Vol. 23, No.2 June 1979" by Dr Phillip Zarrillis. Information by Master Geert Lemmens.)*

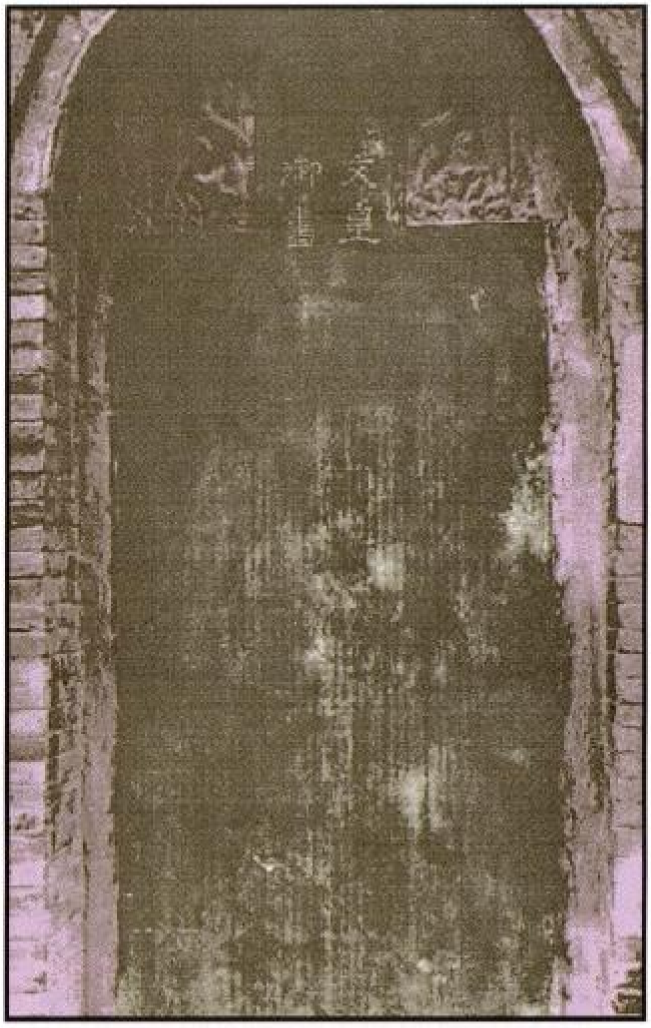
In February 1998, I went to Kerala with my shooting team for part of the scenes of my movie *"Its a Mad, Mad, Mad, Mad Kungfu World"*. I shot lots performances of this style of martial arts. It is very different from the Chinese martial arts. More over, even if we date it back to the 4th or 5th Centuries, the period when the Nairs first founded Kalarippayat, we still cannot find any evidence that Bodhidharma knew this kind of martial arts.

16/ This whole event is commemorated on the engraving of a memorial conferred to the Shaolin Monastery by *Li Shih-Min*, the second Emperor of Tang (627 — 649 AD). The story mentions "a monk who looked like a 10-foot-tall god with a long pole who appeared all of a sudden. This made Wang's army very much afraid..."



Above: The statue of Kinnara in the "Palace of King Kinnara" of the Shaolin Monastery, who was said to be the "First god to help the Shaolin monks to defeat the bandits with a red staff in the form of human being".

Below: The memorial in the Shaolin Monastery conferred by Li Shih-Min of the Tang Dynasty



17/ The Green Gang (青幫 or *Ching Pang*) was a very powerful secret society in the Northern China. It was established by *Chen Yuan* (陳元), a member of the *Ke Lao Hui*, a secret society at that time. Soon this branch became very powerful along the Yangtze River. Most of the members were workers in the sea-transportation industry.

18/ The *Hung-Moon* (洪門) was the biggest secret organization in Southern China. The character *'Hung'* (洪) was said to be the name of the founder of this organization, while *'Moon'* (門) refers to the figurative 'doorway' to this big family. Coincidentally, *Hung Hay Koon* (洪熙官), the founder of *Hung Gar* (洪家) kungfu, was also a member of the Hung-Moon organization. He was later pursued by the Ching Government. This was recorded in the *"Official Record Of Foochow"*. Nowadays, some martial art researchers believe that Hung Hay Koon was just an imaginary character. However, this time they are wrong!

19/ The story of the "Big Fire of the Fukien Siu Lam Monastery" can be found in the book *"Secret History of Hung-Moon Society"* (洪門秘密社會史), a book written by a high-ranked Hung-Moon member during the Ching Dynasty. It is also recorded in some similar publications.

According to experts researching the real history of the Triad Societies, the Hung-Moon was actually established by the subordinate officers of General Chêng Cheng Kung (鄭成功) after he moved to Taiwan.

However, General Chêng Cheng Kung's father Chêng Chih Lung (鄭芝龍) was a traitor to the former Ming Dynasty. He surrendered to the Ching Emperor and so kept his high-ranking official position. As a result, the *Han* people hated him very much. This ruined the reputation of General Chêng Cheng Kung, though he himself was very loyal to the former Ming Emperor. To successfully summon up the full-hearted support of their members, the Hung-Moon created another impressive story so as to persuade the people of the lower classes to fight against the Ching Government. For this reason, Choi Tak Chung and the other subordinate officers of General Chêng concealed their real backgrounds by telling their new followers that they were *Shaolin monks* who had survived the burning of the monastery by the Manchus.

20/ The original Shaolin Monastery is located at *Shao Shih Shan* (少室山) or 'Mt. Shao Shih', a branch of *Sung Shan* (嵩山) or Mt. Sung a very big mountain district, of the *Honan Province* (河南). In olden times, it took several months for a person to get there by foot or cart.

21/ According to historians and archeologists, there has never been a Siu Lam Monastery in *Pu Tien* (莆田), the precinct mentioned in the *"Secret History of the Hung-Moon Society"*. Such investigators have already checked through all the official records of Fukien. No mention of Siu Lam (Shaolin) was found.

Recently, some people in Mainland China claimed that they had found the actual location of the original Siu Lam Monastery in Fukien. However, I believe that this was a 'discovery' fabricated for the sake of commerce!

22/ 門 (pronounced *Moon* in Cantonese or *Men* in Mandarin) literally means 'a door' which can be taken to mean 'the door of a kungfu school' or 'the door of a kungfu family'. 派 (*Pai*) literally means 'a sect', 'a style', 'a system' or 'a kungfu clan'. For Chinese kungfu people, this word actually means 'a kungfu sect and clan combined.'

23/ For example: 詠春 (spelt as *Wing Tsun* or *Wing Chun*) is named after Yim Wing Tsun (嚴詠春). *Bak Mei* (白眉) or 'White Eyebrows' is named after Taoist Bak Mei (白眉道人), the style's founder.

24/ In Chinese, *'Gar'* (家) or *'Chia'* as pronounced in Mandarin, means 'a family'. For example: *Hung Gar* (洪家), *Lau Gar* (劉家), *Choy Gar* (蔡家), *Lee Gar* (李家) and *Mok Gar* (莫家). These are the most famous five 'family' styles from Kwangtung. *Wu Chia Tai Chi* (武家太極), although it originates from *Chen Chia Tai Chi*, (陳家太極) has become a distinct style in its own right.

25/ For example: The *O Mei* style (峨嵋派) is named after *O Mei Shan* (峨嵋山) or Mt. O Mei. Meanwhile, the Mongolian Wrestling (蒙古摔交) emphasizes the place where this kind of wrestling comes from. *Weng Chun White Crane* (永春白鶴) is a style from Weng Chun Precinct (永春縣) in the Fukien Province (福建省).

26/ For example: *Ng-Ying Kuen* (五形拳), also called *Ng-Ying Hung Kuen* (五形洪拳) or Five-Pattern Hung Kuen, is named after the imitation of the movements of five animals: the dragon, snake, tiger, leopard and crane. *Lung-Ying* (龍形) or Dragon-Pattern is named after the imitation of the imaginary movements of a dragon in the sky.

27/ *Peh Tang Lang* (北螳螂) or *Bak Tong Long* in Cantonese pronunciation, or Northern Praying Mantis kungfu is said to be a style combining the movements of eighteen styles, with hand movements from the praying mantis and leg movements from the ape. *Choy Lee Fat* (蔡李佛) is a relatively new Cantonese kungfu style created by combining the techniques of three different instructors. The name *Choy Lee Fat* is in memory of *'Choy'* (蔡) and *'Lee'* (李), the surnames of two kungfu experts, and a Buddhist monk (佛). (*'Fat'* in Chinese means 'Buddha'.) They were the three instructors of Chan Heung (陳享), the founder of this style.

Below: The front view of *"Dong Chan Gu Si"* or "The Old Monastery of Oriental Zen" (東禪古寺) in Quan Zhou" of Fukien. A historical relics which is said to be the ancient "Quan Zhou Shaolin Si" (泉州少林寺) or the "Shaolin Monastery in Quan Zhou". Pay attention that there are actually as many as 10 monasteries using the name of "Shaolin" in China.



The Origin of Wing Tsun

Written by the Late Grandmaster Yip Man

The Only Text Hand-written by the Late Grandmaster

Grandmaster Yip Man once wrote an article for the purpose of organizing the '詠春堂聯誼會', which can be translated as the 'Wing Tsun (Ving Tsun) Tong Fellowship Union'. This was around the years 1965/66. However, this 'Wing Tsun (Ving Tsun) Tong Fellowship Union' never came into existence. Instead, some of his students finally established some other **WingTsun**®, Ving Tsun, or Wing Chun associations in different names separately.

This article, though only a preliminary draft, can be regarded as the only text on the style left by him. In this article, Grandmaster Yip Man mentions very clear where and when the Wing Tsun (Wing Chun) style was created and describes how it was passed down from Ng Mui to Yim Wing Tsun. Although I have found some minor details might not be accurate, *(Note 1)* I believe it to be one of the most detailed and factually correct of the various documents I have found to date.
I hereby translate the whole text literally as follows:

A Brief Statement for the Purpose of Organizing the Wing Tsun Fellowship Union

The founder of Wing Tsun (詠春) kungfu, Miss Yim Wing Tsun (嚴詠春), was a native of Kwangtung of China. As a young girl, she was intelligent and 'manly'. She was betrothed to Leung Bok Chau (梁博儔), a salt merchant of Fukien. Soon after that, her mother died. After her father, Yim Yee (嚴二), nearly went to jail as a result of being framed by someone and accused of a crime, they soon moved far away and finally settled down at the foot of Tai Leung Mountain in the border region between Yunnan and Szechwan. There, they earned a living by selling bean curd. All this happened during the reign of K'ang Hsi (康熙) of the Ching Dynasty (1662 — 1722). *(Note 2)*

At that time, kungfu was very strong at the Shaolin Monastery or Siu Lam Monastery in Cantonese (少林寺) of *Sung Shan* or Mt. Sung (嵩山) in the Honan Province (河南省). *(Note 3)* This made the Ching Government feel threatened. Therefore they sent troops to attack this monastery but to little effect. There was a person called Chan Man Wai (陳文維) who had just become the First Place Graduate at the Civil Service Examination held by the Imperial Court that year. This was a great honor and the quickest way to become the high-ranked official. So as to flatter the Ching Government, he suggested a plan to plot with a Siu Lam monk named Ma Ning Yee (馬寧兒) and his fellows to set fires *(Note 4)* every-where in the Siu Lam Monastery while the Ching soldiers were attacking from outside.

Siu Lam Monastery was finally burnt down and the monks scattered everywhere. Abbess Ng Mui (五枚), Abbot Gee Sin (至善), Abbot Pak Mei (白眉), Fung Tao Tak (馮道德), and Miu Hin (苗顯) escaped and went their separate ways.

Ng Mui took refugee in the *Bak Hok Koon* or the White Crane Temple (白鶴觀) on Mt. Tai Leung (大涼山) which is also called Mt. Chai Har (棲霞山). There she soon became friend with Yim Yee and his daughter Yim Wing Tsun, since she bought bean curd at the foot of Mt. Tai Leung every day from Yim's bean curd shop.

Wing Tsun was a young woman then. Her beauty attracted the attention of a local bully. He tried to force Wing Tsun to marry him. This made them so worried that even Ng Mui could see it from their faces. Taking pity on Wing Tsun, Ng Mui promised to teach her fighting techniques so that she could protect herself. If she could defeat the bully, she could then marry Leung Bok Chau without problem. Yim Wing Tsun followed Ng Mui into the mountain and began to learn kungfu from her day and night, applying herself to the utmost. After she had mastered these kungfu techniques, she challenged the bully and defeated him. Since then, Ng Mui set out to travel around the country. Before she left, she told Wing Tsun to strictly honor the kungfu traditions by developing the style for the purpose of overthrowing the Manchu Government and restoring the Ming Dynasty. Therefore, from the above historical story we know that the Wing Tsun style was actually founded by Abbess Ng Mui.

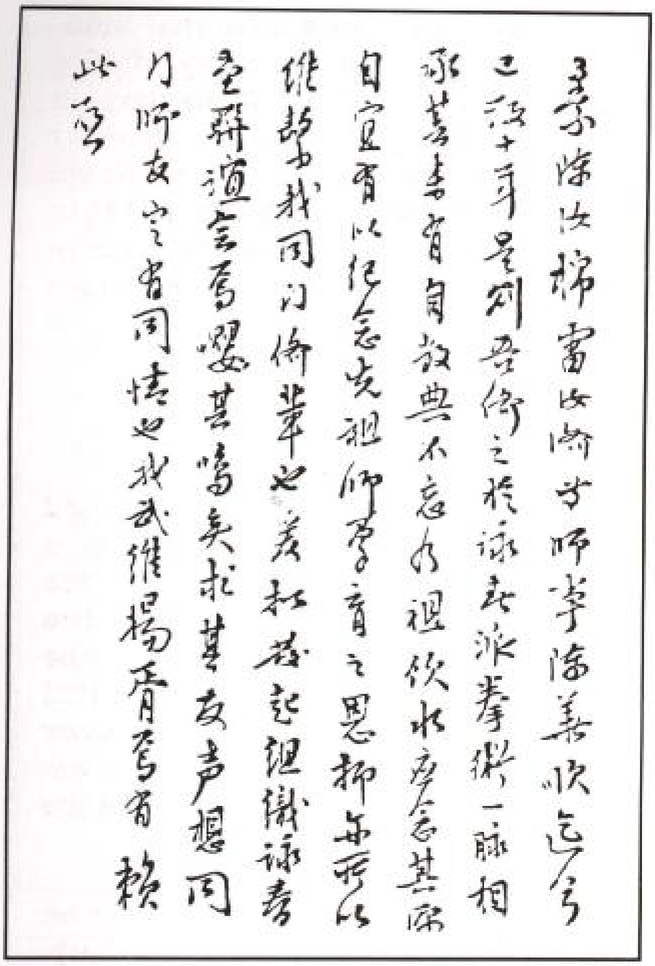
After her marriage, Wing Tsun taught her kungfu techniques to her husband Leung Bok Chau. Later Leung Bok Chau passed down the techniques to Leung Lan Kwai (梁蘭桂). Leung Lan Kwai passed down the techniques to Wong Wah Bo (黃華寶). Wong Wah Bo was an opera actor of the Red Junks *(Note 5)*. He was a close friend of Leung Yee Tai (梁二娣).

At that time, Abbot Gee Sin (至善), who fled from Siu Lam, had disguised himself as a cook in the Red Junks. Gee Sin taught his *Luk-Dim-Boon-Kwun Fat* or the 'Six-&-a-half-point Long Pole Techniques' (六點半棍法) to Leung Yee Tai. As Wong was a colleague of Leung, he would share his techniques with Leung. They compared and improved their techniques.

(Right) The only text hand-written by the Late Grandmaster Yip Man around the year 1965 / 66. Please pay attention that the Chinese way of writing starts from the top of the right side downwards.

擬組織詠春堂聯誼會小啟

先祖師嚴詠春氏，原籍廣東，少而聰穎，行動敏捷，磊落有丈夫氣。自幼由父母作主，許字福建鹽商梁博儔。未幾，母殁，父嚴二因受誣，幾陷於獄，因是遠徙川滇邊區，居於大涼山下，以賣豆腐為活。此清代康熙年間事也。其時河南省嵩山少林派，武風甚盛，招清廷忌，派兵圍搗，攻而不下，遂有新科狀元陳文維者，具疏獻議，設法內通寺僧馬寧兒等，以處縱火，裏應外合，少林寺被燬，僧徒星散，由是五枚法師、至善禪師、白眉禪師、馮道德、苗顯等五人，亦分途出走，而五枚止於大涼山（又名棲霞山）白鶴觀。每自下山為市，因與嚴二父女貿易，漸已稔熟。時先祖師年已及笄，有當地土霸某，涎其姿色，恃勢迫婚，父女二人日有憂色，為五枚法師察知，詢悉因由，因憐其遇，許以傳技保身，經後土霸候解除梁氏婚約以[illegible]于歸，由是即隨五枚返山，日夕勤修苦練，技成乃約土霸比武，并將土霸擊倒。自此五枚雲遊四方，歛行跡，誠以承字宗風，待授後，普揚武術，同佐反清復明大業。是以詠春派拳術，實宗於五枚法師也。先祖師既婚，首傳技于夫婿梁博儔，其後梁博儔傳梁蘭桂，梁蘭桂傳黃華寶，乃黃華寶由紅船中人，因與梁二娣均任撐櫓，值至善禪師混跡紅船中為「伙夫」，將絕技六點半棍之技付與梁二娣，而黃華寶與二娣以共事紅船之故，因得日夕觀摩，互相傳習，補短截長，混成一體。從而詠春拳中之有六點半棍者，蓋實由此。遞至梁二娣傳技于佛山名醫梁贊先生，梁贊深得其奧，達於化境，遠近武士慕名來請與較，輒為所敗，由是聲名籍甚。後來梁贊傳技於陳華順，而　問與師兄吳小魯、吳仲



This is the explanation of how the Six-&-a-half-point Long Pole Techniques came to be incorporated into the Wing Tsun system.

Leung Yee Tai then passed his techniques down to Dr Leung Jan (梁贊), a well known herbal doctor in Fatshan (佛山). Leung Jan grasped the innermost secrets of Wing Tsun and attained the highest level of proficiency. Many kungfu fighters heard his name and came to challenge him but they were all defeated. Leung Jan then became very famous. Later Leung Jan taught his techniques to Chan Wah Shun (陳華順). I learnt kungfu with my *si-hings*, who included Ng Siu Lo (吳小魯), Ng Chung So (吳仲素), Chan Yu Min (陳汝棉), Lui Yu Jai (雷汝濟) and others from my *Si-Fu* Chan Wah Shun many decades ago. Wing Tsun was thus passed down to us via our kungfu ancestors of the higher generations. A Chinese saying has it that *"One should be thankful to the source when drinking water"*. Therefore we should always remember and appreciate our roots and this shared feeling will always keep our kungfu clansmen together. This is why I am thinking of organizing the Wing Tsun Tong Fellowship Union (詠春堂聯誼會).

I hope that all my Wing Tsun clansmen would support me in this. It is very important for us in the promotion of Chinese kungfu.

FOOT NOTES:

1/ Obviously, Grandmaster Yip Man has made a mistake in referring to the 'Big Fire of the Shaolin Monastery'. In fact, if the so-called 'Big Fire of the Shaolin Monastery' did really happened, it should be the Shaolin (Siu Lam) Monastery in Fukien being burnt, rather than the one in Sung Shan (Mt. Sung).

(See also Foot Note #19 in 'The Origin & Development of Chinese Kungfu for details.)

2/ This is another piece of controversial information in late Grandmaster Yip Man's essay. According to him, Yim Wing Tsun lived during the reign of K'ang Hsi (1662 — 1722). However, according other sources *(e.g. description in the* ***'History of Secret Societies of China')***, the big fire at the Siu Lam Monastery of Fukien, *if it did occur*, should have happened in the 12th year of the reign of Yung Cheng (1734). On the other hand, **Hung Hay Koon** (洪熙官), the founder of the Hung Gar kungfu style, and Abbot **Gee Sin** (至善) were contemporaries of Ng Mui and Yim Wing Tsun. Therefor, Yim Wing Tsun should not be much older than her *si-fu* Ng Mui and Gee Sin.

3/ On the contrary, the Ching Imperial courts always treated the Shaolin Monastery in Mt. Sung as the 'Official Temple' for them to worship. There were quite a few monuments and stone tablets presented by the Ching emperors during different generations. Even the plaque on which the words 少林寺 (Shaolin Monastery) are written, which hangs right above the front door of the Shaolin Monastery, was hand-written by Emperor Ching Lung (1736 — 1795).

The actual fact is that the Shaolin Monastery of Mt. Sung was not burnt by the Ching soldiers but a warlord named Shek Yau Saam (石友三) in 1928, 18 years after the Ching Dynasty was overthrown by the Republic of China!

4/ According to the *'History of the Secret Society'*, Ma Ning Yee was said to be the No. 7 monk in the Siu Lam Monastery of Po Tin (莆田) in Fukien. Every year there was an 'oil-filling' ceremony held in the monastery on the 7th day of the Chinese

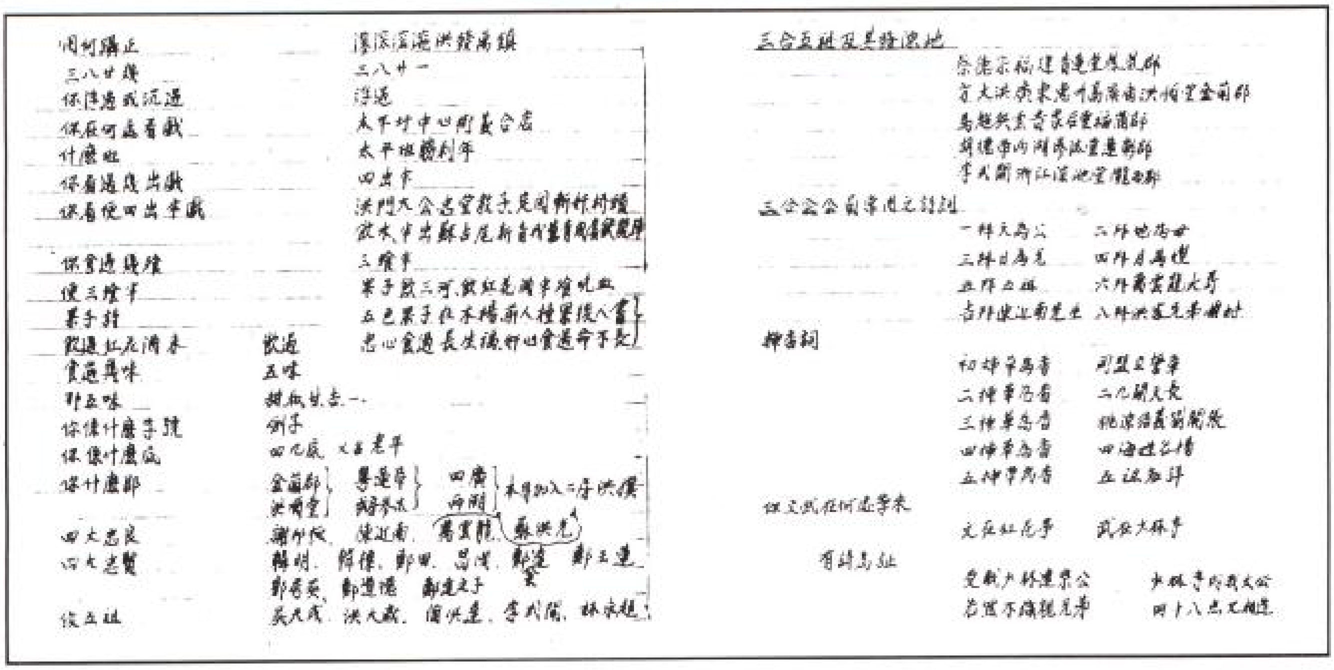
big buckets of oil by hand and jump up onto the roof to put oil into the big glass-lamp that hung right into the middle of the main hall. After the lamp was filled, this would last for a whole year. During one year, it was Ma Ning Yee who was chosen for filling oil. However, he was not careful enough and broke the lamp. This was a great shock to the whole monastery, because their founder had said that, once the glass-lamp was broken, it would be the end of the Fukien Siu Lam Monastery. For t his reason, the monks all blamed Ma Ning Yee and beat him seriously. This made Ma plan to take revenge. Once Chan Man Wai learnt that Ma Ning Yee wished to revenge himself on his tormentors, he soon bribed Ma Ning Yee to be a traitor during the time he attacked the monastery. This is why even today most of the old members of the Triad Society do not mention the word "Chut" (七) which means "Seven" because it has become a taboo for them.

5/ See *Foot Note #15* in *'The Real Origin of Wing Tsun'* for further information on the Red Junks.

Below: A page from a treasured hand-written book about the story of "Big Fire of the Siu Lam Monastery in Fukien" told by the old members of the Triad Society in Hong Kong, recorded by the author's late father in the early 50s. He was the first captain in the Criminal Detective Department appointed to fight against the underground organizations in Sham-Shui-Po, a district where most of the Triad Societies located at that period.

Please note that at the end of the right page of this photocopy, there is a question and an answer about the secret communication between two unidentified Triad members. The question: "Where were you educated & learn to fight? The correct answer would be: "I was educated in the *Red-Flower Arbor* and learn fighting in the *Siu Lam (Shaolin) Monastery.*"

The *Red-Flower Arbor* was said to be the place where the Founders of Hung-Moon vowed to establish their brotherhood-like organization for the purpose of overthrowing the Ching Government.


三八廿一

三合五祖及其發源地

三合会会員常用之詩詞

一拜天為父 二拜地為母

三拜日為兄 四拜月為嫂

五拜五祖 六拜萬雲龍大哥

七拜陳近南先生 八拜洪家兄弟

問文武在何處學來

文在紅花亭 武在少林寺

有詩為証

The Real Origin of Wing Tsun Kungfu

The Real Origin of Wing Tsun Kungfu

WAS NG MUI REALLY THE FOUNDER OF WING TSUN KUNGFU?

As to a truly independent style of a kungfu clan, its founding process, kungfu theories, technical applications, etc., are greatly affected by the founder's geographical environment, the historical age he lived in, the customs of those around him, and his own individual style.

Every kungfu clan that is founded has its origin. These origins will directly influence the style of the new kungfu clan. The founder of a new kungfu clan only correlated and rationalized the origins.

As a rule, 詠春 ***Wing Tsun*** *(or Wing Chun as spelt by some other students of Grandmaster Yip Man)* kungfu can not be all of a sudden something come to the world without any root. I researched this for several years, and obtained the following information:

FOUNDED BY NG MUI OR YIM WING TSUN?

Most people of the different branches of Wing Chun (Wing Tsun) said that Wing Tsun (Wing Chun) kungfu was found by Mistress Ng Mui (五枚) and developed by Yim Wing Tsun (嚴詠春). Might Some Wing Chun people say that it was founded by Yim Wing Tsun herself. Might some people even say that it was Ng Mui who passed down her techniques to Mui Hin (苗顯), then Mui Hin taught these newly founded techniques to Yim Wing Tsun and her father. To me, who was actually the first person to create this style is not so important, the most important matter is that at least they all believe in the existence of Ng Mui and Yim Wing Tsun.

Among all of them, the most detailed information is the one written down by late Grandmaster Yip Man. It seems Yip Man's assay can explain quite clear where did Wing Tsun kungfu come from, and how it was developed.

Although I can not believe that Grandmaster Yip Man's story is 100% accurate, *(Note 1)* at least I know he knew more than most of the other people. The reason is that he got this information from Leung Bik (梁壁), *(Note 2)* the son of Dr Leung Jan (梁贊). Dr Leung Jan was a highly-educated doctor. He was also the direct student of Leung Yee Tai (梁二娣) and had learnt from his *si-kung* (or 'kungfu grandfather') Wong Wah Bo (黃華寶). If there were anyone who could know more about the origin of Wing Tsun, Dr Leung Jan was the one. Leung Bik, the eldest son of Dr Leung Jan, was also an educated person. For this reason, Leung Bik should be more careful in dealing with the legend in the origin of Wing Tsun than Chan Wah Shun (陳華順), a low-educated man, or else. *(Note 3)*

The late Grandmaster Yip Man was also a highly educated person. He was not just great in kungfu techniques but also in calligraphy, literature and poetry. He was that kind of careful-type scholar that would not easily write nonsense in the assays.

Therefore, not because I was a student of him, but am based on my logical thinking to believe that he may know something much deeper than the others in the origin of Wing Tsun.

In his assay, Wing Tsun kungfu was founded by Ng Mui in the border region between Szechwan and Yunnan. This is unique because no other has ever mentioned about this. Also, he pointed out there was a person called Leung Lan Kwai (梁蘭桂), who was the direct student of Leung Bok Chau (梁博儔). It was him Wong Wah Bo learnt the Wing Tsun kungfu from. This character is also the one most of the other Wing Chun people omitted in their information. *(Nearly all the other Wing Chun people thought that Wong Wah Bo directly learnt Wing Tsun kungfu from Leung Bok Chau.)*

No matter how, it sounds very logical that Wing Tsun was founded somewhere in the border region between Yunnan (雲南) and Szechwan (四川), the south-west side of China and then secretly developed in Kwangtung (廣東) via Kwangsi (廣西), and soon became a famous 'secret-style' in Fatshan (佛山) of Canton (廣州).

First let us look for the following materials to support what I think :

1/ Although Tai Leung Mountain is not a famous mountain, there is really a **Tai Leung Mountain** (**大涼山** or ***Da Liang Shan*** in Mandarin) at the border region between Szechwan and Yunnan. If someone were to create a beautiful story on the origin of Wing Tsun, like some of the other stories about the origin of a certain style, it would be "happened" either to be a more famous mountain or there is "no such a mountain". And the most important thing is: as I know Grandmaster Yip Man's personality very well, I do not think he would really check the name from the map if there were a mountain so-called "Tai Leung" before he wrote his article. *(Note 4)*

2/ In Northern Thailand, in the region bordering Yunnan, there is a Thai martial-art system called ***'Ling Lom'*** *(phonetic translation)*, also known as the **'Flying Monkey'** style. (**飛天馬騮派**) The strange thing is the movements, structures and fist-fighting theories of this style has as least 70 percent resemblance to Wing Tsun. The most interesting information is that *'Ling Lom* is also said to be founded by the Chinese! Therefore, this could not have been a coincidence. *(Note 5)*

3/ The nowadays popular kungfu styles originated from ***Chaochow*** (**潮州**), ***Swatow*** (**汕頭**), ***Fukien*** (**福建**) and ***Hakka*** (**客家**) widely use comparatively narrow stance, jamming-steps, close-range combat, combat with both arms placed in front of the chest, etc. The kungfu sets are short and simple, and emphasize the strength in elbow retraction and elbow sinking. These characteristics are close to the basic style of Wing Tsun. This tells us that those styles of movements are not unique to Wing Tsun (Wing Chun). *(Note 6)*

4/ There was a branch of Wing Chun developed in ***Yum Chow,*** (**欽州** or ***Chinchow*** in Mandarin pronunciation) by ***Kok Bo Chuen*** (**郝寶全**). ***Yum Chow*** is a small precinct of Kwangsi, the southwest of China. It is at the boundaries of Cham Kwong, or ***Chan Chiang*** in Mandarin pronunciation (**湛江**) of **Kwangtung** (**廣東**) and ***Hanoi*** (**河內**) of **Vietnam**. It is so close to Szechwan (**四川**). **Yuen Chai Wan** (**阮濟雲**) was a successor of this style. Can this be one of the evidences that Wing Tsun (Wing Chun) kungfu was originated in the southwest of China? *(Note 7)*

5/ There are lots of Chinese migrants in Thailand who came from ***Chaochow***, (**潮州**) ***Swatow*** (**汕頭**) or in the areas close by Fukien. In fact, people from the above areas had been doing business by transporting salt and other things which are rare in the mountain districts of Yunnan and Szechwan in the olden time. Therefore it is very logical that Yim Wing Tsun and Leung Bok Chau were both from Kwangtung and Fukien, especially Leung Bok Chau, a Fukienese *(Note 8)* who was exactly a merchant of selling salt to the West.

Other than the above evidences, there are three legends I have to put down & discuss as appendix:

1/ How Could Ng Mui and Bak Mei live in the monastery?

Many careful people may rise up a question that, according to legend, Ng Mui was a Buddhist nun, Bak Mei and Fung Tao Tak were said to be Taoists, *(Note 9)* Gee Sin was a Buddhist monk, whereas Miu Hin was a lay disciple of the Fukien Siu Lam Monastery.

According to Chinese traditions, nuns are normally not-to-be allowed to live in the Buddhist monastery, especially in the famous Shaolin (Siu Lam) Monastery. *(Note 10)* Further, Buddhism and Taoism are two different sects in religion; it sounds impossible for the Taoists like Bak Mei and Fung Tao Tak to live together in the same Siu Lam Monastery. *(Note 11)*

I myself have no idea on the verification of the existence of the above five persons. However, I can explain that, if there were really those people to exist in the Southern Chinese kungfu history, they could be all great Siu Lam kungfu practitioners. Please pay attention that to practice "Siu Lam (Shaolin) kungfu" did not really need a person *"to live in the monastery"*. They could practice in any place other than living in the Siu Lam Monastery.

In fact, at that period, all the Hung Moon people used the title of ***"Siu Lam Monastery"*** for communications. That was the main reason everybody who practiced kungfu claimed that they "Came From the Siu Lam Monastery"! *(Note 12)*

2/ A White Crane Kungfu Expert?

Many Wing Chun (Wing Tsun) people, even including the late Grandmaster Yip Man, said that Abbess Ng Mui was a nun of the Fukien Siu Lam Monastery. She is also a kungfu expert of the 'White Crane' style. The most interesting thing is that even many people of the Southern martial arts, especially the Hung Kuen kungfu people, talk about the same kind of background about the 'Five Elders'. (Note 13)

If the above hearsay were true, or at least part of them were true, then Ng Mui should be a Fukienese. The kungfu style she practiced should be White Crane kungfu in *Weng Chun,* a precinct of Fukien. (Note 14)

3/ The Fight between a Crane and a Snake or a Fox?

Many Wing Chun (Wing Tsun) people mentioned about the story that Ng Mui had once seen a fight between a crane and a snake (or a fight between a crane and a fox), then she founded a new system of kungfu.

Please pay attention that Grandmaster Yip Man did not put this story down in his assay. It sounds like even the late Grandmaster did not really believe it.

For a very long time I did not believe in this hearsay. I can even tell that the first hearsay was a copy from the same story in the ***"Origin of Tai Chi Chuan".***



Left: A drawing of Chang San Feng, said to be the founder of Tai Chi Chuan after watching the fight between a snake and a bird.

According to the story, ***Chang San Feng*** (張三丰), a Taoist priest of ***Mt. Wu Tang*** (武當山), once saw a fight between a snake and a bird, later he founded ***Tai Chi Chuan*** (太極拳).

The first two people who wrote about the fight between a snake and a crane watched by Ng Mui was ***Chan King*** (陳勁) and ***Hui Hoi Yu*** (許凱如). Both of them were kungfu novel writers for the newspapers in the early 40s to 70s.

At that time, they wrote quite a lot of stories about Dr Leung Jan, and later about Grandmaster Yip Man.
In these stories they created lots of fictional details. As all they knew were only the "names" of a few kungfu movements got from the kungfu people they interviewed, the fighting movements described in their novels were quite idiotic. Therefore, we can not regard their novels as true-stories.

Chan and Hui were also friends of Grandmaster Yip Man and most of the great kungfu masters of that period. According to my memory, they were even the natives of Fatshan. No doubt they knew a lot of stories happened in the martial-art circle of Fatshan.

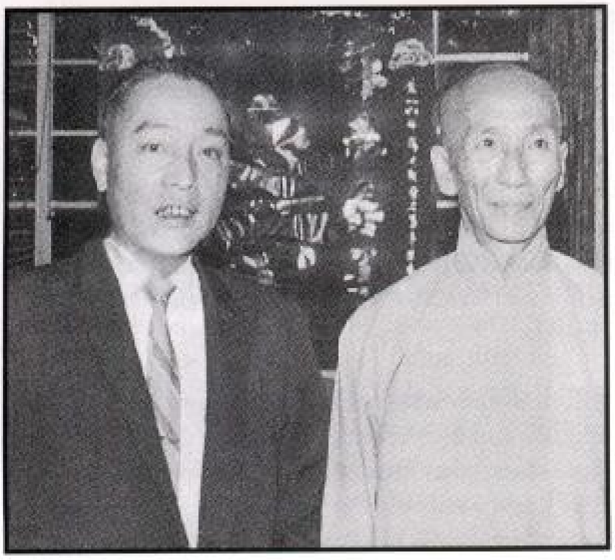
Lee Man (李民) was the first one to tell me about the fight between "a crane and a fox". He was a very close friend of Yip Man in Fatshan, as well the one to recommend Yip Man to start his Wing Tsun (Wing Chun) teaching career in Hong Kong. (Note 15)

I would say both these two stories are merely things added in to the origin of Wing Tsun to make it more dramatic and romantic by the novel writers.

However, after I have seen the 'Flying Monkey' martial-art demonstrated by Mr. Sunthus Supasturpong, I got a strength idea!

May this "Crane-&-Snake-fighting" or "Fox-&-Crane-fighting" story not completely nonsense? Would it be possible that Ng Mui had really seen something, or she herself was actually the main character in this "Crane-and-Snake-fighting" or "Fox-&-Crane-fighting" story?

It is very possible that Ng Mui had once really gotten her idea because she, represented the 'Crane' kungfu style, had watch a fight between her student and someone of the 'Snake' or 'Fox', or even the 'Flying Monkey' martial-art somewhere in Yunnan?



Upper: Mr Lee Man (left) and Grandmaster Yip Man in his 62-birthday dinner party in the 60s.

Or, would it be that Ng Mui herself who represented the 'Crane' to fight or to exchange some fighting techniques with another martial artist of a certain 'animal style'?

If we are to say that Ng Mui thought up Wing Tsun kungfu on the spur of an inspiration, we might as well say that Ng Mui already possessed the various fundamentals to found a brand new kungfu style. Therefore, once if she witnessed some special martial arts which were connected to some lingering question at the back of her mind, seeing what she saw, a door was opened to her. So, Ng Mui, intelligent and rich in martial art cultivation, eventually create a set of new and scientifically founded fist-fighting theories. This too might have happened. If this is true, would this kind of martial arts be the 'Flying Monkey' style in Thailand, or something similar?

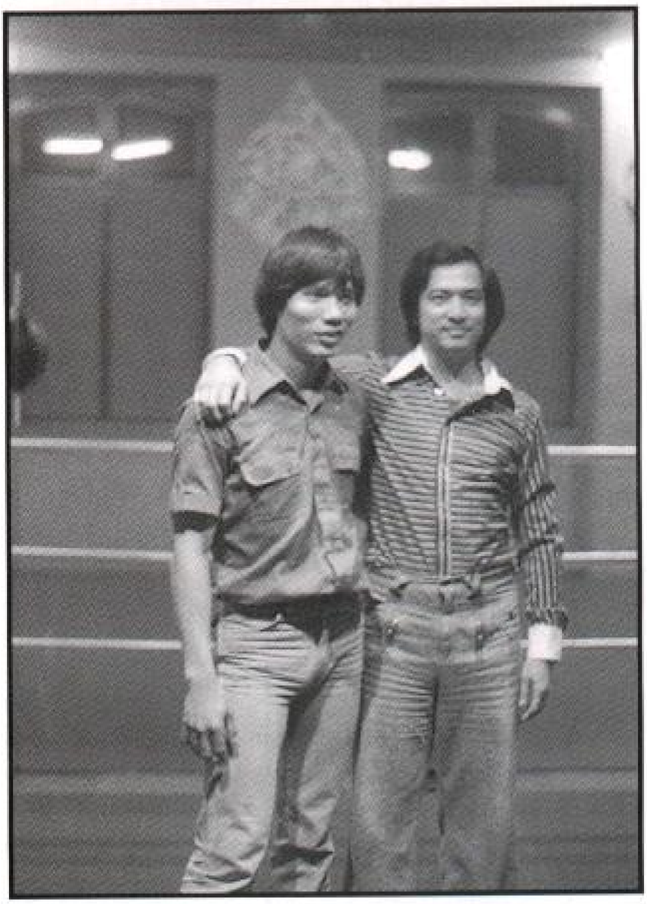
Would it be Ng Mui who had also taught some other students and these students later developed the 'Flying Monkey' style in Thailand, or at least they had deeply influenced this style? There could be a secret story not known to us.

Puzzle out a Riddle!

In the early 1997, the 'Asia TV' in Hong Kong wanted to sign a contract with me in the production of a long TV series on Dr Leung Jan's stories. For this reason, I had to do more research on everything concerning Wing Tsun kungfu and her stories. As to prepare for the scripts, I had to hold a lot of meeting with two scriptwriters who were going to respond for this series.

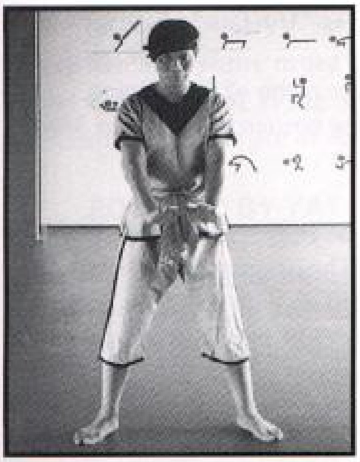
In one of these meetings, all of a sudden I get my answer that had been puzzling me for so many years! It was that when I told the two scriptwriters about my suspect on why did the old Wing Tsun people talk about the fight "between a fox and a crane" but "between a monkey and a crane"?

Of course, I did mention my experience of watching Mr. Sunthus Supasturpong's 'Flying Monkey' martial-art techniques performance as well. One of the scriptwriter is a woman. She then asked me the possibility if the old Wing Tsun people misunderstood the name ***"Wu"*** (猢) to ***"Wu"*** (狐) ? As the first ***"Wu"*** (猢) means a monkey as in the term ***"Wu-Suen"*** (猢猻), whereas the other ***"Wu"*** (狐) means a fox. **She is absolutely right!**



Sifu Leung Ting & Mr Supasturpong in Mr Supasturpong's school in West Berlin in 1977.

COMPARISON OF THE MOVEMENTS BETWEEN LING LOM AND WING TSUN



(Left 1)
A lower Double-palm movement of the Ling Lom Style



(Right 1)
A lower Double Gum-sau movement in the Siu-Nim-Tau set of the Wing Tsun Style.



(Left 2)
A Side-palming movement of the Ling Lom Style



(Right 2)
A Side-palming movement in the Siu-Nim-Tau set of the Wing Chun (Wing Tsun) Style



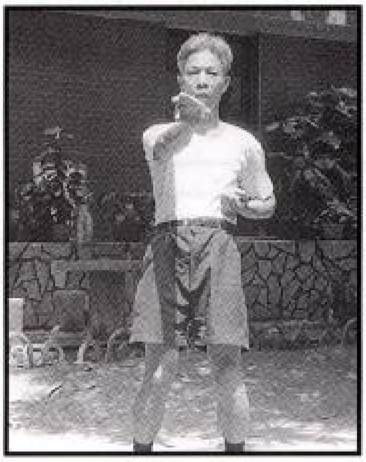
(Left 3)
A lower Double-arm blocking movement of the Ling Lom Styled



(Right 3)
A lower Double Gaun-sau movement in the beginning of all the sets of the Wing Chun (Wing Tsun) Style



(Left 4)
An outward circling-hand movement of the Ling Lom Style *(Note: the arm is totally straightened. A unique movement of Wing Chun Kungfu)*



(Right 4)
An outward circling-hand movement in the sets of most of the Wing Chun styles. *(Note: this does not exist in the Yip Man Style in Hong Kong)*

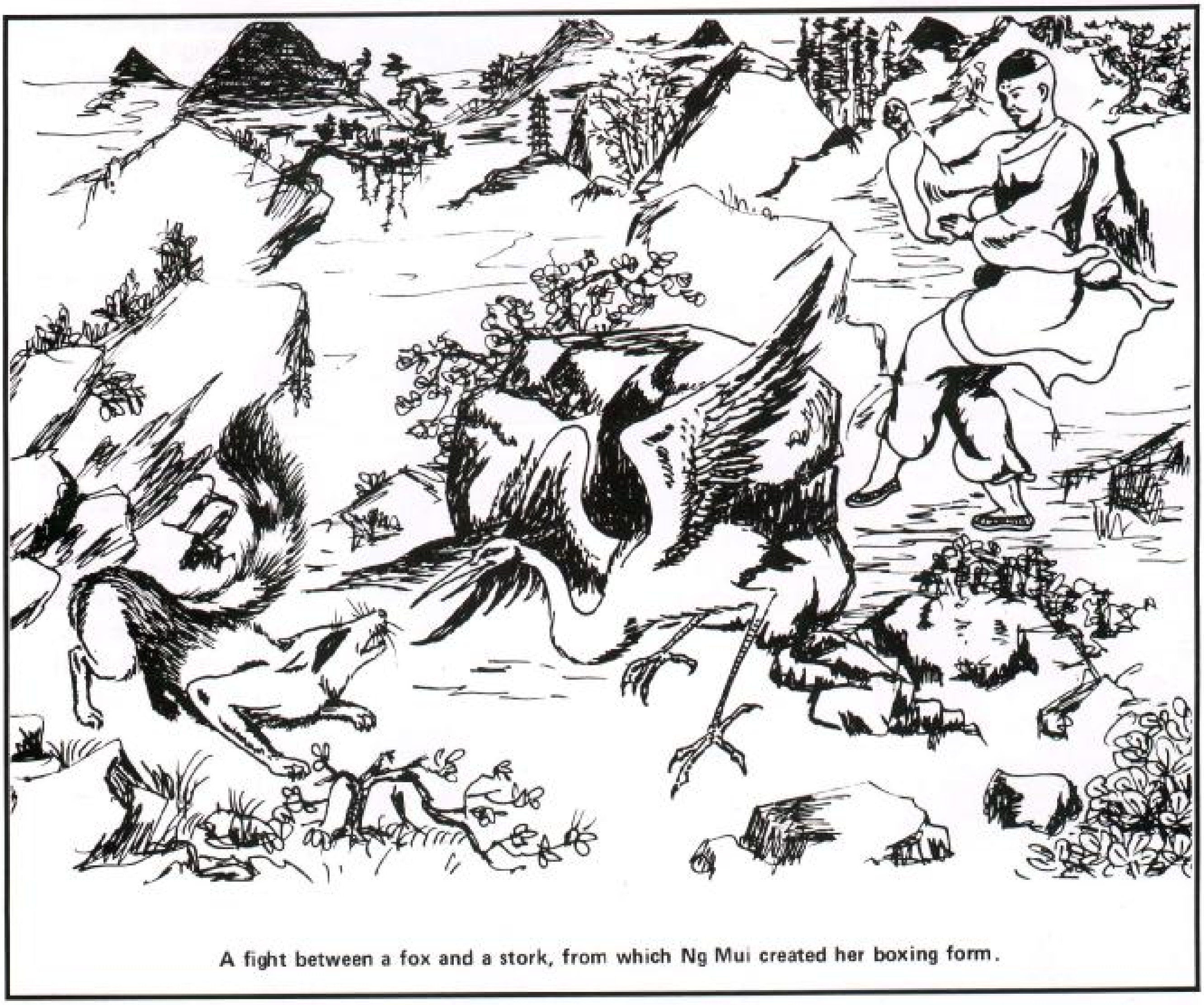
"Wu-Suen" (猢猻) is the formal name of a certain common species of monkey in China. The Chinese sometimes only use the first character ***"Wu"*** (猢) as the shorten form of calling for this kind of monkeys, especially when two or more kinds of animal are mentioned in the same sentence.

As the Wing-Tsun-origin-story was normally passed down verbally, it can be very possible for some people to mix up the "monkey" with the "fox" as both two names in Chinese pronunciation are homophones!

The so-called "Flying Monkey", according to the Thai-boxer, means the "Monkey King". According to legend, this Monkey King is exactly a ***"Wu-Suen"*** of its species. This species of monkey is colloquially called by the Cantonese as ***"Ma-Lau"*** (馬騮).

Further more, the Chinese name of the "Flying Monkey Style " is exactly written as ***"Fei-Tin Ma-Lau Pai"*** (飛天馬騮派)!

May this explains my assumption has one more evidence to prove that "The origination of Wing Tsun Kungfu" has something to do with this style? This may also explain why Grandmaster Yip Man and Lee Man passed down the story of a fight between a "Fox" *(Wu)* and a Crane (*Hok*) but else!



A fight between a fox and a stork, from which Ng Mui created her boxing form.

A drawing about the fighting between a fox & a crane by Prof. Leung Ting in the first edition of his Wing Tsun Kuen book in 1978. Now it seems he has to draw another picture for his new discovery!

DIFFERENT STORIES FROM THE OTHER BRANCHES

There are also some more different stories about the origin of Wing Tsun (Wing Chun). Conclusively, there are as the following:

FOUNDED BY YAT CHAN UM CHU

Before we start, please pay attention that Sifu Pang Nam mixes up the name of 永春 (Weng Chun) and 詠春 (Wing Tsun). In his eyes, the only difference between these two styles is just the names and that is all. Below is Sifu Pang Nam's story:

The 永春 (Weng Chun) style was founded by a Buddhist monk called ***'Yat Chan Um Chu'*** or **'A Piece of Dust the Master of a Buddhist Nunnery'** (一塵庵主) in the years of *Chien Lung* (*1736 — 1795) and *Chia Ching* (*1796 — 1820). He lived in a temple in *Heng Shan* or Mt. Heng (衡山) of the Hunan Province (湖南省) for 13 years. There, he taught a student who was nick-named *'Tan-Sau Ng'* (攤手五). *(*Please pay attention that the years of the sovereigns are added in by the author.)*

Tan-Sau Ng was a famous actor of the Peking-style opera. He later went to Fatshan from the north and settle down there. Soon he worked in the ***King Fa Wui Koon*** or **'Jade Flower Society'** (瓊花會館), an organization for the Cantonese opera actors. In there he taught a lot of actors of the Red Junks. [Note 16] At the same time, he taught 永春 (Weng Chun) kungfu to Wong Wah Bo (黃華寶), Leung Yee Tai (梁二娣), Dai Fa Min Kam (大花面錦), Lai Fook Suen (黎福孫), and others.....

In the above story, Sifu Pang Nam denies that Weng Chun or Wing Tsun (Wing Chun) kungfu was founded by Ng Mui or Yim Wing Tsun. As well, he even thinks that Wing Tsun or Weng Chun is a style founded by a man who lived in Hunan (湖南), a province at the middle of China and in the north of Kwangsi and Kwangtung. If so, both Yat Chan Um Chu and Tan-Sau Ng were Northern Chinese*. *(*The Cantonese regards people at the north side of Canton as the Northern Chinese, though Hunan is not that north in geographic features.*

However, from the above story, there are few points hard to believe:

1/ According to Chinese Custom:

Yat Chan Um Chu or **'A Piece of Dust the Master of a Buddhist Nunnery'**, is still very uncertain if there had really been a person with such a title. According to Chinese, ***Um*** (庵) means a 'Buddhist nunnery' or a 'Buddhist convent', and especially the former. The Buddhist nuns are the women who shave their heads to show their contribution to Buddha. It is a place where males are strictly forbidden to live in. Therefore, ***'Yat Chan Um Chu'* sounds more like a title of a female than a male!**

Moreover, according to Chinese custom, people used to call a respectable monk (or nun) *'Dai-Si'* (大師) that means a 'Great Teacher' or a 'Great Master' (in Buddhism). [Note 17] In fact, **the title of *'Um Chu'* (庵主) sounds more likely to be a title of a female hermit** who believed in Buddhism or Taoism but did not want to become a shaved monk/nun or an official Taoist priest.

The only possibility is that Pang Nam actually makes an erratum by writing 庵 (Um) instead of 菴 (Um). In fact most of the Chinese can not identify the little difference between the above characters. Their pronunciations are the same, and the meaning of them are almost the same except the first one: 庵 merely means 'a nunnery' but the second one: 菴 means 'a thatched hut or a small cottage' and sometimes means 'a cottage-like nunnery'.

2/ Geographical Suspect:

Hunan (湖南) is a province at the north beside the Kwangsi and Kwangtung provinces. *Heng Shan* (衡山) is one of the very high mountains and is the most famous mountain of Hunan.

If there were a Buddhist monk who had founded such a new kungfu style, **how come there is no other similar kungfu styles, or at least some similar techniques can be found in Hunan?**

Would Yat Chan Um Chu have only taught one student and that was all?

By the way, since there were no such kind of similar kungfu styles, **from where did Yat Chan get his kungfu background?** *(Note 18)*

3/ An Adult Learnt from an Unborn:

Now, let us read for more details about the background of ***Tan-Sau Ng*** from some other reference books:

In the ***"Investigation of the History of Cantonese Opera"*** (粵劇史研究), a book written by **Mak Siu Ha** (麥嘯霞), reads:

"...in the year of *Yung Ching* (*1723 — 1735*), Cheung Ng (張五), a native from Hupeh (湖北), nicknamed *'Tan-Sau Ng'* (攤手五), moved to Fatshan (佛山)..."

Further, in ***"History of Chinese Plays and Arias"*** (中國戲曲史), a book written by **Meng Yiu** (孟瑤), reads as the following:

"... Due to the fact that Cheung Ng could not stay in Peking, he escaped to Fatshan to avoid capture. It was in the years of *Yung Ching."*

Let us use our common sense to think about the length of the period for a person to start learning opera arts, and then became a famous actor in the olden China. All I can tell is, if he was very intelligent and lucky enough, it would take him at least fifteen years or more to be up to such the level. It also means that Cheung Ng would not be as young as at his early twenties when he settled down in Fatshan between (1723 — 1735.)

Now the question is:

If Yat Chan Um Chu was a contemporary in the years of *Chien Lung* (1736 — 1795) and *Chia Ching* (1796 — 820), as what Pang Nam said, **he would not have been born before 1736.**

How could Yat Chan Um Chu teach Tan-Sau Ng, who was already in Fatshan between 1723 and 1735, in the years before his birth?

4/ The Dead Taught the Unborn:

Now we take a look at history:

There was an opera actor called **Li Wên Mou**, (李文茂 or **'Lee Man Mou'** in Cantonese pronunciation), headman of the department of the 'martial-art actors and stunt men' of the *King Fa Wui Koon* of Fatshan, who intended to cause a political revolution to the Ching Government in the **Summer of 1854**. He organized the peasants of *Saam Yuen Li*, or *"San-Yuan-Li"* in Mandarin (三元里), a district in Canton, to join the *Tai Ping Tien Kuo* (太平天國), a very powerful revolutionary organization at that time. They surrounded Canton City for half a year, but they were failed.

It was on **12th November 1854**, four mouths after Li Man Mou caused a revolutionary activity, that General Yeh Ming-Shen (葉名琛) controlled Fatshan with his troops again. He burnt down 49 streets, in which including the *King Fa Wui Koon.* The Ching Government also banned all the activities of the Cantonese opera troupes. This also caused all the Chinese opera actors to lose their jobs.

It was in the year 1854 that all the Cantonese opera actors had no jobs. That was also the time Wong Wah Bo and Leung Yee Tai had to start teaching Wing Chun (Wing Tsun) kungfu for their living.

According to my collected information, Dr Leung Jan had been learning Wing Tsun personally from his *si-fu* Leung Yee Tai before 1854. Then he was introduced by his *si-fu* to learn kungfu with his *si-kung* Wong Wah Bo at the time they started to live by teaching Wing Chun (Wing Tsun) in Fatshan. Then in the 8th year of *Tung Chih* (1869), right after the Ching Government retreated the ban, Wong Wah Bo soon returned to his original job and left Leung Yee Tai to teach in Fatshan. *(Note 19)*

From the above history, we can see that Wong Wah Bo should not be that old or he would not have returned to his performing live. On the other hand, even if we say both Wong Wah Bo or Leung Yee Tai were quite old then, *(say, they were already over 60s in 1869)* they could never be born earlier

than 1800! **In fact, from 1854 to 1735 makes a time gap of 119 years.**

Cheung Ng (Tan-Sau Ng) went to Fatshan in the years of *Yung Ching* (1723 — 1735). If he was 30 years old at that time, would he be still alive for another 60 years? Even so, (*he would have been 90 years old then)* the most it would be in the year of 1800.

For the above reason, how could Wong Wah Bo, Leung Yee Tai and else learn Wing Tsun (Wing Chun) kungfu from him directly?

4/ Explanation of the Name:

We know in the Yip Man, Yiu Kay, Yuen Chai Wan or even the Yuen Kay Shan styles, that 詠春 (Wing Tsun or Wing Chun) kungfu is the name after one of the founders.

Even the 永春 (Weng Chun) people can tell that the name 'Weng Chun' comes from the memory of the 'Weng Chun Hall' (永春), name of a hall in the former Fukien Siu Lam (Shaolin) Monastery from where this style of kungfu was learnt.

However, **Sifu Pang Nam can not convince me why Yat Chan Um Chu or Tan-Sau Ng did not called their new style 'Yat Chan' kungfu or 'Tan-Sau' style but 'Wing Tsun'** ***(or 'Weng Chun' as he prefers)?***

The Truth about Cheung Ng's Nickname

Now, let us read another article written by the ***"Dictionary of History and cultures of Fatshan"***, ***(佛山歷史文化辭典)*** a book published by the *Bak Fa Fine Arts Publications (白花文藝出版社)* :

"There was a famous Peking-style opera actor called *Cheung Ng*, alias *Cheung Hin*, nick-named *'Tan-Sau Ng'*. Cheung Ng always expressed his dissatisfaction with the administration of the Ching Government in his satirical and irony plays. This annoyed the Ching Government. For this reason, Cheung Ng had to escape from the detention by the Ching Government in the years of *Yung Ching* (1723 — 1735). **When Cheung Ng escaped to Fatshan, he became a beggar.** He lived somewhere in Dai Kei Mei. Every night, he lived on singing songs to entertain the local people..."

The way the Chinese beggars asked for money is to stretch out a palm to ask the passers-by. This is exactly like a moment of the Wing Tsun (Wing Chun) *'Tan-sau'*. In fact *'tan-sau'* (**攤手**) in Chinese means *'a hand with the palm turning upwards'*.

It is not a special term for Wing Tsun (Wing Chun) people but a very common term in Chinese language. The Cantonese usually satires a person "who only knows to stretch out his *tan-sau*" that means the person only knows asking for money!

It is now easy to explain why Cheung Ng also nicknamed *'Tan-Sau Ng'*. His nickname actually had nothing to do with the Wing Chun (Wing Tsun) style.

Perhaps at Cheung Ng's period, Wing Tsun was still not yet founded. Further, a *tan-sau* can not prove to people that Cheung Ng was a Wing Tsun practitioner. *Tan-sau* is just one of the defending movements in Wing Tsun. If Cheung Ng were a great Wing Tsun expert, he would not have just known using one *Tan-sau* all the time! Further, Cheung Ng was NOT the 'First One' but 'the Most Outstanding One' to influence the Cantonese opera arts. According to history of the Cantonese opera, he was great in all aspects in performance of Chinese opera, especially in singing and acting any roles in the plays. That was why he had later taught lots of Cantonese actors and was regarded as 'Sifu Cheung Hin the Great Teacher' (**前傳後教張騫先師**) to the Cantonese opera actors. However, this kind of arts is by all means.

Martial arts taught by Cheung Ng was only one of the subjects specially for opera performance, not for practical fighting. Whereas the Wing Tsun techniques are just the opposite: it is only good for fighting, not a bit impressive for dramatic shows.

No doubt we can regard Wong Wah Bo, Dai Fa Min Kam, Leung Yee Tai as the indirect disciples of Cheung Ng. But this can only be limited to their occupation, not to their own hobbies.

WHERE THE RUMOR COMES FROM?

Right:
A photocopy from an article written by Law Joh Wan *(or "Luo Zuo Yun" in Mandarin)*, a writer in Mainland China. He states that Weng Chun (Wing Tsun) kungfu was founded by an *"Old Buddhist monk called Yat Chan Um Chu who lived in Mt. Heng of the Hunan Province in the years of Chien Lung"*.

He even censures the other Wing Tsun (Wing Chun) people by using extremely strong words that they are *"Oppressing the Mentor & overthrowing the Origination"* if they do believe that Wing Tsun (Weng Chun) kungfu comes from Ng Mui & Yim Wing Tsun.

Unless this Mr Law is either ignorant or he is just a jerk, he should not even know *"Um Chu"* actually means "The Master of a nunnery". Further, how can this Mr Law know that *Yat Chan Um Chu* MUST be an "OLD" Buddhist monk by the way? *(How "OLD" was Yat Chan anyway? Ha, Ha!)*

武术是我国民间流传悠久的一项体育活动。本着"百花齐放，百家争鸣"的原则，共同对我国武术瑰宝进行挖掘和整理，不断地加以完善。因此在本期的"民间体育"栏目中特选登《永春拳源流考》、《西江武林春秋》等文章，供读者进行探讨，使武术挖整工作向深度和广度发展

——编者

永春拳源流考

罗佐云

神秘拳种　精湛武技

永春拳是中国南拳中的一大门派，与洪、刘、蔡、李、莫等拳种齐名。此拳为清代乾隆末年湖南衡山的老僧一尘庵主所传，首先教给湘昆戏班的武生张五。张五是湖南人，绰号"摊手五"。其后，张五来粤传艺，把此拳传于南海县佛山镇大基尾的"琼花会馆"粤剧界诸弟子。故南海县佛山镇，实为永春拳的发祥地，距今已有200年的历史。

清代咸丰年时，满清王朝，残酷镇压太平天国和广东红巾军的武装起义。起义军经数年的斗争，终于先后失败，反清的残存力量，纷纷转入秘密活动。咏春拳武技，是反清的天地会（又称三合会、洪门会）党人的一种斗争武技。并立下规矩若非汉人或天地会员，绝不传授。因而，令此拳蒙上一层神秘色彩。光绪年间，有人撰写过一部通俗武侠小说《万年青》，书中有"五枚大师"、"至善禅师"、"洪熙官"、"方世玉"等虚构人物。自此有关到洪拳和咏春拳荒诞无稽之事便纷纷出笼。一些咏春拳后学，也把咏春拳的创始人，胡说是"五枚师太"或"福建严永春"，更是谬误百出。这种数典忘宗的牵强附会，近百年来在海内外越说越怪诞，越传越离谱，致令咏春的真正历史源流，反而逐渐埋没不彰，尤其是对咏春拳的正宗拳谱及其技击精华，不但外界对之不甚了了，即使是永春门弟子，亦常有"盲人摸象"之事发生。永春拳的源流及其真正武技，有日趋迷失之虞。

"武术，是人类向自然界斗争和部落、集团间斗争的产物"。笔者曾在《武林》杂志1990年总111期《少林武术是达摩创造的吗》一文中提出，并且至今仍坚持这一唯物史观的论点。中国武术，是中华民族古老文化遗产之一，如何正确地去发掘和整理这项珍贵遗产，使之发扬光大，是我们中国人义不容辞的民族责任和义务。基于此，笔者在1990年底，应广东南海乡亲之请，对衡岳南传，开枝发叶于南海县佛山镇的永春拳武技，就其源流和师承关系，进行了历时两年的调查研究和考证，在永春拳名家、粤剧界老艺人和南海、三水县的亲友等许

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The funniest thing is, this Mr Law, who used to write articles in "fiction-styles", is neither a Weng Chun nor a Wing Chun practitioner. He is not even supposed to be a kungfu man! Unfortunately, he is the one who deeply influences Sifu Pang Nam in the belief of the origin of the Weng Chun (Wing Chun or Wing Tsun) style. Once I discussed about the real origin of Wing Tsun with Sifu Pang Nam, he confessed that it was this Mr Law who persuaded him to believe that Weng Chun (Wing Tsun) kungfu comes from Tan-sau Ng.

The reason? It is all because Mr Law thinks that there is a movement called "Tan-sau" and 'Tan-sau Ng' was the grandmaster of Cantonese opera, so he must be the one to have taught Wong Wah Bo, Leung Yee Tai and others! *(*Please refer to "Sifu Pang Nam & His Style", "Sifu Lai Hip Chi & His Style" for further information.)*

STORY FROM WENG CHUN

According to the **Fung Siu Ching Weng Chun** Style:

Siu Lam monk ***Gee Sin (至善)***, after the big fire of the **Fukien Siu Lam** (Shaolin) **Monastery**, escaped to Canton and hid up in the Red Junks (the Cantonese opera troupes). In there he taught the actors a special style of kungfu which was good for fighting in the narrow spaces such as on the junks or so. As for the memory of the **'Weng Chun Hall'** (永春堂) of the former Fukien Siu Lam Monastery where he practiced this style in, **he called this style 永春(Weng Chun).** *(Note 20)*

From the above story, the Weng Chun people also did not believe that there was a nun called 'Ng Mui' and a woman called 'Wing Tsun'. No matter how, Gee Sin was supposed to be the first one to teach this special style of kungfu to the people of the Red Junks.

My Idea on the Above Story

Actually, in the origin of Wing Tsun, Gee Sin was also included because he had taught Leung Yee Tai the 'Six-&-a-half-point Long Pole Techniques'. However, it is quite strange that the 'Six-&-a-half-point Long Pole' set of the Chu Chung Man's Weng Chun kungfu style are so different from that of the Yip Man Wing Tsun (Wing Chun) style.

On the other hand, Gee Sin was also one of the very early masters in the origin of the southern Hung Kuen kungfu. This style also originates from Fukien. *(The most interesting thing is: I have once seen a Hung Gar kungfu instructor performing the Hung Gar 'Six-&-a-half-point Long Pole' set, it was so similar to that of the Yip Man style! So, who had changed the pole set anyway? The Hung-Gar people or the Chu Chung Man Weng Chun people?)*

In fact, nearly all the kungfu styles in Fukien consist of the same characteristic that apply the narrow stances, close-body fighting tactics, etc. Yet some styles are quite short and simple in their kungfu sets; some have more complicate and longer kungfu sets; some are rigid and some are soft and flexible.

Take Wong Fei Hung's (黃飛鴻) Hung Gar kungfu style for example: it is quite a rigid style with lots of long and complicated kungfu sets. *(Note 21)* However, I have also seen some other branch-styles of Hung Kuen kungfu that are not so rigid. The *'Five-Pattern Hung Kuen'* (五形洪拳), for example, is an older style of Hung Kuen. Some of its sets, say, the 'Snake Pattern' set and the 'Crane Pattern' set, are much softer than the Wong Fei Hung's Hung Gar kungfu style. As well, it consists of the typical characteristic of Fukien kungfu, e.g. the *'Yee-Gee-Kim-Yeung-Ma'* (二字拑羊馬) or 'Adduction Stance', which looks quite similar to the Wing Tsun stance. Also, there are some hand-techniques that look quite close to that of Wing Tsun. However, we can not call it a branch of Wing Tsun!

In the Weng Chun (永春) Precinct, however, there are some kungfu styles quite close to Wing Tsun. For example, there is a kungfu style called *'Weng Chun Bak Hok'* (永春白鶴) or 'White Crane of Weng Chun', in here 'Weng Chun' (永春) is just the name of the place where their kungfu style originated.

Let us say Gee Sin's Hung Kuen kungfu *(Not Hung Gar kungfu)* *(Note 22)* originated from the *Weng Chun* Precinct. Later, for some political reason, Gee Sin escaped and hid in the Red Junks. As the term 'Hung Kuen' actually had something to do with *Hung Moon* which was illogical, *(Note 23)* Gee Sin had to conceal the real name of this kungfu style but called it ***"the Siu Lam kungfu he used to practice in a hall of Weng Chun before"***. So, Gee Sin had not lied to his students but used a little bit of talking technique. However, his students misunderstood his meaning by thinking that this was the kungfu practiced in a Hall named '*Weng Chun*' in the Siu Lam Monastery!

Leung Yee Tai and Dai Fa Min Kam (alas 'Sun Kam') were two of Gee Sin's outstanding students. Especially, Leung was good at the long pole techniques. Later Leung Yee Tai exchanged his long pole techniques with Wong Wah Bo. They modified the whole concept of the pole techniques to make it more suitable for the Wing Tsun principles. Meanwhile, as a colleague of Wong and Leung, Dai Fa Min Kam's fist-fighting techniques were also influenced more or less by them. *(The same case is just like that Grandmaster Yip Man had influenced Chiu Chow, and more or less to Pang Nam.)* *(Note 24)*

When Dai Fa Min Kam started to teach kungfu, he did not really want to called it 詠春 (Wing Tsun, or Wing Chun). In fact he knew that it was not completely the same as the Wing Tsun kungfu style practiced by Wong and Leung. Since Gee Sin was his real '*si-fu*' (kungfu father), *(Note 25)* he therefore told his students

that it was Gee Sin who passed down this kungfu techniques to the people of Red Junks.

Since 詠春 (Wing Tsun) and 永春 (Weng Chun) are so close in pronunciation, and both of them have more or less somewhat similar techniques, *(perhaps these techniques were not quite the same in the very early period. However, after people in the Red Junks, say, Dai Fa Min Kam or else, had mixed them up)* there happens to be Weng Chun having something to do with Wing Tsun. In Weng Chun, there are some sets which are obviously from the same origin of Wing Tsun kungfu, say, the ***'Weng Chun Kuen'*** set (永春拳), the ***'Saam-By-Fat Sau'*** (三拜佛手) or 'Worship Three Times to the Buddha' Hand Techniques, the ***'Muk-Yan-Chong-Fat'*** set (木人樁法) or 'Wooden Dummy Techniques' set, etc.

Two pages of an article about the origin of Weng Chun published in the 49th issue of the *"New Martial Hero"* magazine in the early 70's.

However, these kinds of sets are not exactly the same as in the typical Wing Tsun style. So as the 'Six-&-a-half-point Long Pole' set of Weng Chun, a much longer set which is much closer to the one in a certain branch-styles of the Hung Kuen kungfu than that in Wing Tsun.

Grandmaster Yip's Strong objection on the same source of Wing Tsun and Weng Chun

The most interesting thing is, though Yip Man was also a friend of Chu Chung Man and they both moved to Hong Kong from Fatshan, in case people talked about the origin of Wing Tsun, Grandmaster Yip Man would emphasize that Wing Tsun and Weng Chun were two different styles. *(Note 26)*

"They did not come from the same sources," the late Grandmaster always emphasized. He had even specially mentioned this point to Mok Pui On, a reporter on martial arts as well as an enthusiast in kungfu who had practiced Weng Chun for a very long time. *(Note 27)*


鄧奕

永春拳秘不教外人

ANOTHER INTERESTING STORY

The story of Leung Lam is quite interesting:

Wing Tsun kungfu was founded *by Ng Mui* (五梅) and passed down to *Yim Weng Tsun* (嚴永春), alias *'Fong Tsun Har'* (方春霞).

Yim taught this new style to *Leung Bok Chau* (梁博疇), alias *'Leung Gui'* (梁鉅) *(?)* He was born and lived in the years of *Chia Ching* (1771 — 1859). He later gave himself an academic name called *'Whun Chung'* (閩中). When he got old, he created himself a title *'Tui Um'* (退菴). He first lived in Foochow (福州), then moved to Hupeh (湖北), then Kiangsu (江蘇), Shantung (山東), Kansu (甘肅), Yunnan (雲南), Kwangsi (廣西), and Kwangtung (廣東)....

... Leung Gui had many disciples. His son *Leung Dai* (梁帝) had students such as: *Ng* (吳), *Yip* (葉), *Chan* (陳), *Cheung* (張), *Choi* (蔡), *Mi* (米), *Lee* (李), *Fok* (霍), *Luk* (陸), etc.

These people later spread their arts worldwide. Leung Dai's successor was *Leung Jan* (梁贊). While Kok Bo Chuen (郝寶全) learnt under an instructor named 'Law' (羅) who was a student of Cheung Yee (張二). Leung Jan (梁贊) passed down his techniques to Chan Wah .... *(Note 28)*

It is easy for me to find out some questions and mistakes Leung Lam makes in the above story. In spite of these, it looks like Leung Lam can explain why Pang Nam has a different idea about the origin of Wing Tsun.

First, the questions:

1/ Why 'Fong' Tsun Har?

Before we discuss this question, I have to emphasize that Sifu Leung Lam, just like Sifu Pang Nam, mixes up 'Wing Tsun' with 'Weng Chun' in the information of the origin of the 'Wing Tsun' style. In the title of his article, he writes 'Wing Tsun' (詠春). Then he writes the founder's name of the Wing Tsun style as "Yim Weng Tsun" or "Yim Weng Chun" (嚴永春)!

However, in the other papers he gives me, he writes 'Wing Tsun' all the time. Did he think 'Wing Tsun' or 'Weng Chun' makes no difference or did he merely make a writing mistake? No body knows!

In spite of the above questions, according to the Chinese custom, the family name (surname) is always placed in front of the personal name (given name). The Chinese, especially the scholars, can have many given names for themselves. However, due to the Chinese seeing their family names very important, they normally would not change their family names. Therefore, it sounds unbelievable that Yim Wing Tsun was also called *'Fong Tsun Har'!* If this were true, it means she had also changed her family name from *Yim* to *Fong*. Unless she had some untold problems such as political problems, etc. so she had to use an entirely false name to cover up her real identification, or she would not have to do so. Besides, I hardly heard of any other Wing Tsun people to mention that Yim Wing Tsun had also a name so called. So, where did Leung Lam get such a piece of information?

2/ Was Leung Bok Chau and Leung Gui the same person?

In Leung Lam's article, he actually wrote the names 'Leung Bok Chau' and 'Leung Gui' in a stack-form. 'Leung Bok Chau' is on the name of 'Leung Gui'. This can mean either Yim Wing Tsun had taught 'Leung Bok Chau, alias Leung Gui' or, 'Leung Bok Chau and Leung Gui'.

I had asked Leung Lam for this. However, he said that he only copied the story from a hand-written article. *"It was like that,"* he said!

Further, Sifu Leung Lam also writes 'Leung Bok Chau' as 梁博疇 in Chinese, which is a bit different from 梁博儔 as in Grandmaster Yip Man's article. In fact, 疇 and 儔 are of the same pronunciation yet different meanings; '疇' means 'farmland or plain'; whereas '儔' means 'friends or companions'. *(By the way, '博' means 'big, plentiful, broad and profound, having a wide knowledge, etc.' Therefore, '博疇' means 'a vast plain' which implicatively means 'having a broad mind'. Thus '博儔' means 'having lots of friends' which implicates 'generosity'.)*

Unless we can have an official genealogy from Leung Bok Chau's descendants, nobody can verify which 'Chau' (疇 or 儔) is correct.

Now the mistakes:

1/ Leung Bok Chau *(may be Leung Gui)* Did Not live in the Years of Chia Ching:

If Leung Bok Chau or Leung Gui was a contemporary in the years of 1771 — 1859. The correct period should be between the years of *Chien Lung* and *Chia Ching*, NOT in the years of *Chia Ching!* The reign of *Chia Ching* started as late as 1796 and ended in 1820.

If Leung Lam's information is true, then Leung Bok Chau or Leung Gui should be 88 years old.

2/ Hard to believe Leung Dai to be the son of Leung Bok Chau:

If Leung Bok Chau lived in the years of 1771 to 1859 and Leung Dai lived in the years of 1818 to 1886, that means Leung Dai was born when Leung Bok Chau was at the age of 47!

According to the origin of Wing Tsun kungfu, Yim Wing Tsun should marry Leung Bok Chau at her teenage. Further, this was the custom of the Chinese at that time that a girl should be married before 20 or she would be regarded to be "too old" for marrying. Therefore, unless Leung Bok Chau married Yim Wing Tsun in his middle ages, or it would sound more likely that Leung Dai was the grandson of Leung Bok Chau.

3/ Not possible for an ordinary Chinese to have a name called 'Leung Dai':

In Leung Lam's article, the Chinese character 帝 (*'Dai'* as pronounced in Cantonese, or *'Ti'* as pronounced in Mandarin) means 'Emperor'. It was not possible for a Chinese to have a name like that as it would cause him, his family, and even anyone knowing him to be beheaded! In the olden time, especially in the period of the Ching Dynasty, this was the most serious crime and they would be sentenced by the reason of intending to overthrow the government or be rebels to the Ching Emperor.

So the only explanation is that another erratum written by Leung Lam. It should be 'Leung Tai', in here *'Tai'* (娣) is a very common name used by the people living on water.

Although I do not know from where did Leung Lam get the information, I do believe that some of them may be true. It may not be completely by Leung Lam's imagination or Leung Lam would not have the information such as the live time of Leung Bok Chau and Leung Dai. The most important thing is, it seems that the years of their existing time are quite reasonable. It is a pity that Leung Lam could not give me a clear answer whether Leung Bok Chau and Leung Gui are two persons or just the same person with two different names. By the way, please pay attention that Leung Lam did not mention that Yim Wing Tsun "taught her husband Leung Bok Chau" but "taught Leung Bok Chau (and/or Leung Gui) "! This makes the difference.

Would Leung Bok Chau and Leung Gui be two different persons?

I can estimate that in the original article Leung Lam copied from possibly means that Yim Wing Tsun had taught Leung Bok Chau and Leung Gui. Further, Leung Gui might be a nephew or at least a very close relative of Leung Bok Chau. It should be only under such a reason that Yim Wing Tsun had also taught this Leung Gui!

Could Leung Gui and Leung Lan Kwai be the same person?

Now we turn back to the origin of Wing Tsun kungfu written by the late Grandmaster Yip Man. In his article, he had mentioned about that ***"Leung Bok Chau later passed down his kungfu techniques to Leung Lan Kwai...",*** so who was Leung Lan Kwai?

I can estimate that 'Leung Gui' in Leung Lam's assay may be 'Leung Lan Kwai' in Yip Man's essay. Especially when someone talks in one's own dialect with strong accents, *'Kwai'* can easily be pronounced as *'Gaai'* or *'Gui'*. ***(Note 29)*** A native of Fatshan may be mistaken by hearing a not-so-clear pronunciation talked by someone from Fukien or so.

By the way, the Chinese always call or write their names with the middle name understood. For example, Yip Man's original name was Yip Kai Man (葉繼問).

According to other information, Leung Lan Kwai was a very close relative of the lower generation of the Leung's family. That can also explain why Leung

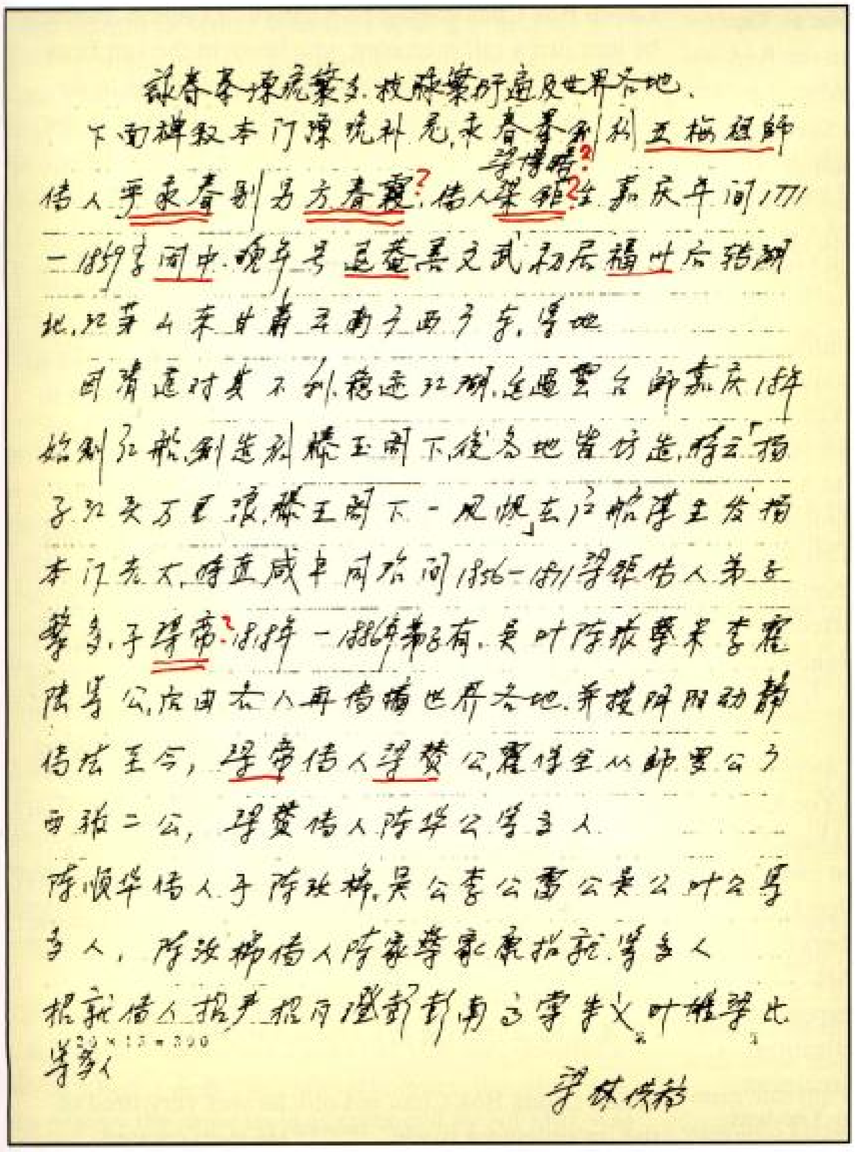
Bok Chau's successor's family name was also called 'Leung'.

Would Leung Dai be the same person as Leung Yee Tai?

Further, 'Leung Dai' should be 'Leung Yee Tai' in the Yip Man's edition. Sifu Leung Lam makes a wrong writing of the Chinese character '帝' (Dai) to '娣' (Tai). Just like the above reason, it is so close for some Cantonese people to pronounce these two Chinese characters with strong accent.

Certainly I do not believe that Leung Dai was the son of Leung Gui. It can be very easy for people to think of another character that Leung Lam mixes up the relationships between Leung Bok Chau and Leung Gui to that of Leung Gui and Leung Dai.





詠春拳源流繁多，枝脉繁衍遍及世界各地。
下面僅叙本门源流补充，永春拳梁博俦？创於五梅祖師
传人严咏春别号方春霞？传人梁兰？生嘉庆年间1771
一1859年闽中。晚年号道[illegible]善文武，初居福州后[illegible]湖
北，江苏山东甘肃云南广西广东等地
因清廷对其不利，隐迹江湖，途遇[illegible]台师嘉庆18年
始创红船，创造戏[illegible]王閣下，[illegible]各地皆仿造，诗云「擔
子江头万里浪，[illegible]王閣下一風帆」去[illegible]船得主发扬
本门光大，時值咸丰同治间1856—1871梁兰传人弟子
甚多，子梁帝？1818年—1886年弟子有，吴叶陈林梁米李霍
陈等公，后由各人再传播世界各地，并授阴阳动静
传法至今，梁帝传人梁赞公，霍保全从師黄公及
西[illegible]二公，梁赞传人陈华公等多人
陈顺华传人子陈汝棉，吴公李公雷公吴公叶公等
多人，陈汝棉传人陈家濂家康招就等多人
招就传人招声，招[illegible][illegible]彭彭南[illegible]学[illegible]文叶维[illegible]比
等多人

梁林供稿

Above:
A photo taken in summer, 1986 in Sifu Pang Lam's house in Fatshan. From left to right: Sifu Pang Nam, Sifu Leung Ting and Sifu Leung Lam.

Left:
The hand-written text of Leung Lam.

The underlines and question-marks are made by Prof. Leung Ting.
(Please refer to "Sifu Leung Lam & His Style" for details)

MY IDEA ON THE ORIGIN OF WING TSUN

Now it is the time for me to stitch up all those little pieces of clues together.

In about 250 to 290 years ago, there was a nun called Ng Mui (五枚). She was a female kungfu expert of the *Weng Chun Bak Hok Pai* (永春白鶴派) or the 'White Crane' kungfu style of the Weng Chun Precinct, a Fukien kungfu style which is quite simple, flexible yet very practical. Just like Gee Sin (至善), a Buddhist monk and a great Fukien kungfu expert of the rigid Southern Siu Lam (or Shaolin) style, Ng Mui was also a high-ranked member of the Hung Moon (洪門) secret society.

Due to political problems, Ng Mui, Gee Sin and some others had to escape from Fukien to other places. Gee Sin went to Kwangtung (廣東) and hid up in the Red Junks as a cook. Meanwhile Ng Mui escaped to the border district between Yunnan (雲南) and Szechwan (四川) and settled down in the *Bak Hok Koon* or 'White Crane temple' (白鶴觀) in Tai Leung Mountain (大梁山), which was also called Mt. Chai Ha (棲霞山) at that time. There she taught a few students.

Ng Mui was a born reformer in kungfu techniques. She always wanted to improve her kungfu techniques though she was already one of the topmost kungfu experts. Her chance came when she once saw some local martial arts which were quite strange to her. Might she even exchange some kungfu techniques with the local people through kungfu contests! This soon aroused her a new idea to reform her own martial-art concepts and techniques. Later, Ng Mui started teaching Yim Wing Tsun (嚴詠春) these brand new kungfu movements.

Yim Wing Tsun (*also spelt as 'Yim Wing Chun'*) was the only daughter of Yim Yee (嚴二). Yim Yee had practiced some Southern Siu Lam (Shaolin) kungfu before. He was also said to be a Hung Moon member escaped from Kwangtung by political problems. Perhaps he was still one of the active members of Hung Moon when he settled down at the foot of Mt. Tai Leung. If so, Yim Yee's job should be to respond for the other Hung Moon members on communication when they came from a remote district to Szechwan. Possibly the bean curd shop opened by Yim Yee was for covering up his real identification. It might be the reason Ng Mui went to his shop to buy bean curd frequently. *(Note 30)*

Perhaps, Yim Wing Tsun was Ng Mui's only female students, or at least one of her most outstanding and beloved students. Therefore, Ng Mui secretly taught Yim Wing Tsun her newly founded kungfu techniques. Perhaps she had also taught these to Yim Wing Tsun's father Yim Yee. That is why some of the Wing Chun people thought that it was Yim Yee who taught Yim Wing Tsun but Ng Mui.

Despite who taught whom, the new kungfu techniques were later passed down to Wing Tsun's husband Leung Bok Chau (梁博儔). According to my information, Leung Bok Chau should be a native of Canton. Perhaps he was just a salt merchant who brought the salt from Fukien and sold it in Yunnan who had nothing to do with Hung Moon. This is how the story goes as in the olden time, salt was very rare and expensive in the mountain-districts.

At that time, the Chinese saw very important to the marriage to people of the same tribe. That was why Yim Wing Tsun had to marry Leung Bok Chau, as Leung is at least a Cantonese, though the latter lived so faraway from them. In fact they had been betrothed to each other since they were at their childhood by their parents while they were in Fukien.

When Leung Bok Chau taught the new style to Leung Lan Kwai (梁蘭桂). Lan Kwai might have asked him the name of this style of kungfu. Actually, before this, neither Ng Mui, nor Yim Wing Tsun and Leung Bok Chau had yet thought of giving a name to this style. As Leung Bok Chau got the techniques from his wife Yim Wing Tsun, as a rule, he would say this was the 'Wing Tsun's kungfu'. *(Note 31)*

From all the information I collected, it sounds like Leung Bok Chau and his wife liked to spend their lives by traveling. They might have been to Foochow (福州), then moved to Hupeh (湖北), Kiangsu (江蘇), Shantung (山東), Kansu (甘肅), Yunnan (雲南), Kwangsi (廣西), and Kwangtung (廣東) ....

When Leung Bok Chau got old, he was very tired of the 'troublesome world'. *(Note 32)* He even created

himself a title ***Tui Um'*** (退庵), which means he wanted to 'go back to the cottage' to practice Buddhism or Taoism. If I am not wrong, I have even a feeling that Yim Wing Tsun might have died earlier than her husband. That might be also the reason Leung Bok Chau became a Taoist or Buddhist hermit after his wife's death.

Perhaps the early Wing Tsun kungfu consisted of only one *Siu-Nim-Tau* set, with some *Chi-Sau* training, some practical fighting techniques, as well as some primitive ***Bart-Cham-Dao*** or Doubleknives techniques and that was all. It was the reason when Leung Bok Chau passed down his techniques to **Law Marn Kung** (羅晚恭) of **Chinchow** (欽州 or *Yam Chow* in Cantonese pronunciation) of Kwangsi, a province at the East of Yunnan, Law could only learn that much.

Meanwhile, Leung Lan Kwai started to teach Wing Tsun kungfu to Wong Wah Bo (黃華寶) in Kwangtung, a martial-art opera actor of the Red Junks. Leung Lan Kwai lived in Fatshan for a long time. When he got old, he had been to *Tung Koon* (東莞), a district between Kowloon and Kwangtung, and lived there for a while. There he had taught a few hand-techniques to a herbal doctor named Wong Lo Joh (王老佐). For some untold reasons, Wong Lo Joh did not call it 'Wing Tsun' (Wing Chun) but *'Fat-Cheung'* or 'Buddhist Palms' (佛掌). (Note 33)

Leung Yee Tai (梁二娣), a students of Gee Sin, was an expert of the *Luk-Dim-Boon-Kwun-Fat* or the 'Six-&-a-half-point Long Pole Techniques' (六點半棍法). He liked Wing Tsun kungfu very much. On the other hand, Wong Wah Bo, the disciple of Leung Lan Kwai, also dreamt of learning the splendid long pole techniques from Leung Yee Tai. They exchanged the long pole techniques with the Wing Tsun fist-fighting techniques to each other.

After a long time of practice, they even modified the original long pole concept to the much-improved concepts and techniques of the Wing Tsun way. By then, the 'Six-&-a-half-point Long Pole Techniques' consisted of the *chi-kwun* exercises and much simplified and quicker movements in practical fighting.

Sun Kam (新錦), nicknamed Dai Fa Min Kam (大花面錦) was also a student of Gee Sin. Gee Sin's Weng Chun (永春) kungfu techniques, though it was not exactly the same style as practiced by Ng Mui, was also from the same source of Ng Mui's original kungfu. Even though Ng Mui had later reformed her kungfu techniques on the concept and most of the fighting techniques, on some aspects, such as the stance, the basic movements, etc. still looked more or less similar to the original Fukien kungfu. Actually it was quite hard for the laymen to see the difference! (Note 34)

Wong Wah Bo and Leung Yee Tai surely understood the main difference. To Dai Fa Min Kam, who had learnt so many years from Gee Sin but a little from Wong Wah Bo, even thought he knew that there might be something different between Wing Tsun and Weng Chun, would still think that they came from the same source. Certainly we can not say he was wrong!

When Dai Fa Min Kam started teaching kungfu to his students, he did not called it 詠春 (Wing Tsun) but 永春 (Weng Chun). It is because Dai Fa Min Kam's real *si-fu* was Gee Sin, not Wong Wah Bo, as the later was only a colleague of him. Although Wong had taught him some Wing Tsun techniques, he never treated Kam as a *to-dai* but a friend.

As Dai Fa Min Kam was told by Gee Sin that his style of *'Southern Siu Lam (Shaolin) kungfu'* came from *'A Hall of Weng Chun'*, which actually meant 'the kungfu techniques Gee Sin learnt in a hall of the Weng Chun Precinct'. There comes the legend that the name of Weng Chun was after the training hall.

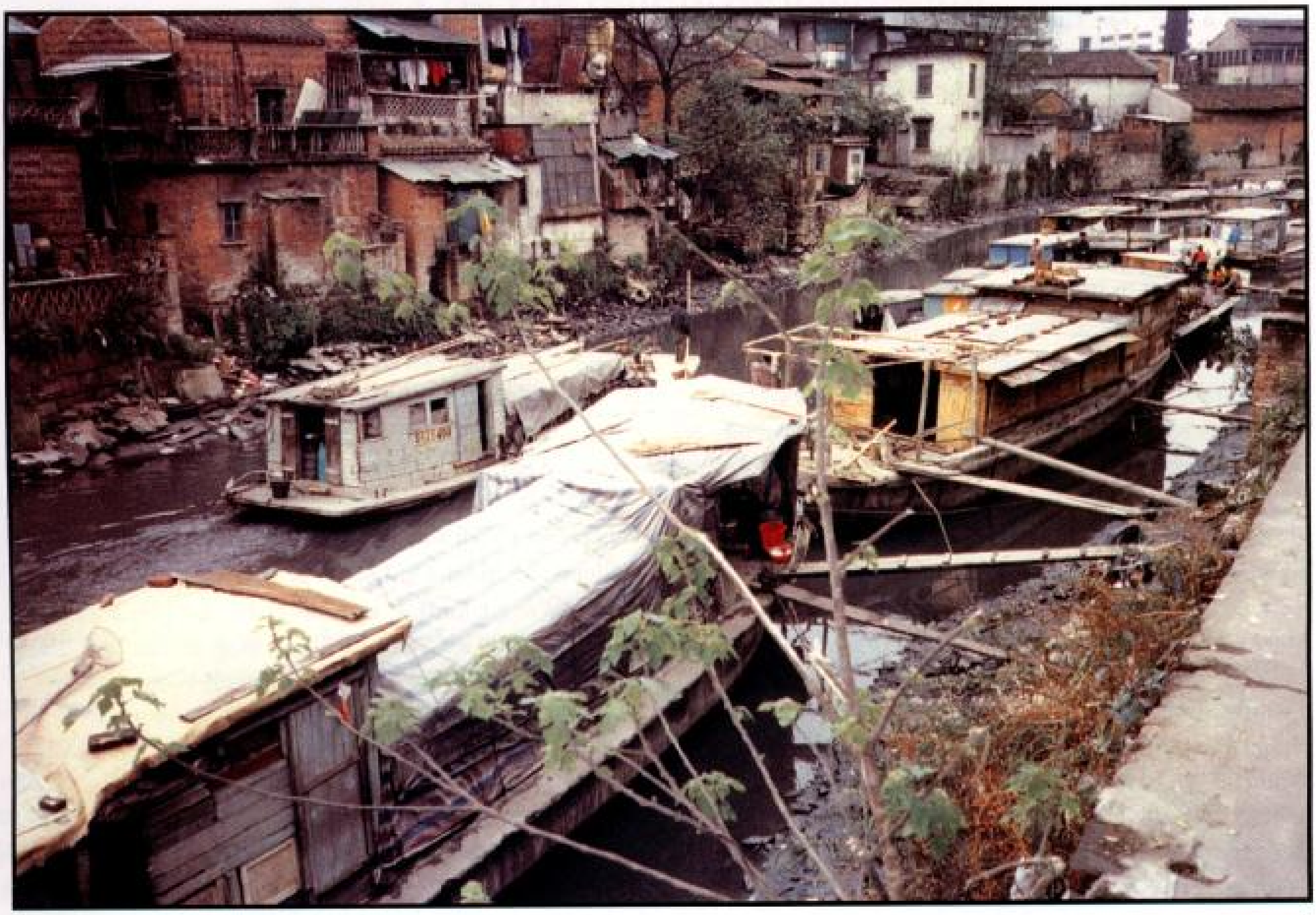
Perhaps, based on the above reasons, people later formed two to three different versions of hearsay.

(The above story is, of course, only my personal assumption. Believe it or not? Who cares!)

Anyhow, Wing Tsun is passed down and made famous all over the world. I have no intention of refuting certain information about the origins of Wing Tsun just for the sake of being shocking.

I believe that the stories starting from the time of Dr. Leung Jan of Fatshan are highly credible because they didn't happen too long ago.

However, stories in the material of other kungfu clans also mention Abbess Ng Mui, Abbot Gee Sin, Miu Hin, Yim Wing Tsun, and even Hung Hay Koon. One would deduce that there were really such people. Of course with these people, the moving stories of their lives and times and the facts of what really happened, are for the wise and knowledgeable to judge.



Above: The 'Red Junks' is a kind of flat-bottomed boats similar to this type of junks which still exist on some the shallow rivers of Canton nowadays. This photo is taken at Dai Kei Mei of Fatshan in 1996. This river was full of red junks in olden days.



Left:

This place is said to be the former location of 'King Fa Shui Bo' (瓊花水埗) or the 'King Fa Pier' in the Ching Dynasty, where the Red Junks used to take up a berth. At the right side of the photo is Mr Kwong, a locally born native who was the guide of the author.

FOOT NOTES:

1/ In Grandmaster Yip Man's assay, he mentioned about the big fire of Siu Lam Monastery. However, he made a mistake about the location of the Siu Lam Monastery. According to legend, it was the 'Fukien Siu Lam (Shaolin) Monastery of Po Tin' (莆田少林寺) that was burnt down, not the one in 'Mt. Sung'! *(For details please refer to "Origin of Wing Tsun" written by the late Grandmaster Yip Man.)*

2/ I was very curious when I was young. At the period when I was with Grandmaster Yip Man, I used to ask him a lot of questions. Once when we chatted in a restaurant, I asked him a few questions on the origin of Wing Tsun. He was so proud to say: "I think even *Wah Kung* (a respect designation to his *si-fu* Chan Wah Shun) wouldn't even know the origin of Wing Tsun in full details!" It was because Chan Wah Shun had left him since Yip was still a kid, he would not have too many chances to obtain the information from his own *si-fu*. Therefore, most of the information he got should be from Leung Bik and Ng Chung So, especially from the former.

3/ Grandmaster Chan Wah Shun was a low-educated person. He was not rich in his younger ages. Before he became a full-time osteopaths as well as a Wing Tsun instructor, he had opened a money-changing stall at the corner beside Dr Leung Jan's pharmacy. At that time, the people in China used pure gold ingots and silver teals in large amount. However, once if a person had to pay a much smaller amount of money for trifles, either they had to break the silver teals down into smaller pieces or to exchange them into copper coins. As the changing amount could be very small, the bigger money-changing firm or banks would not be interested in it. This created a chance for the poor to make some profits by getting very little service charges from exchanging money for people in streets.

4/ There is a *Mt. Tai Leung* and a *Mt. Siu Leung* at the boundary of Szechwan and Yunnan. In Grandmaster Yip's essay *"The Origin of Wing Tsun"*, he mentions that Ng Mui lived in the White Crane Temple of *Mt. Tai Leung* and met Yim Wing Tsun and her father at the foot of the mountain.

5/ In 1977, I went to West Berlin to visit Mr. Sunthus Supasturpong, to collect information about the 'Flying Monkey' style. Mr. Supasturpong is not only an expert in Muay Thai but an expert of the Flying Monkey style. It is said that this fighting system came from *Tang San Chong* (唐三藏), and **the 'Flying Monkey' referred to the 'Monkey King'** (孫悟空). However, when I asked him about how the meaning of ***'Ling Lom'***, he only said that 'Ling Lom' was just the name of the 'Flying Monkey' style, but does not mean "Flying Monkey" itself.

Mr. Supasturpong was especially interested because of the resemblance between Wing Tsun and Flying Monkey in terms of shape, structure and fist-fighting theories. He kept nothing back in making demonstrations and suggesting research.

It comes to light that the basic set of Flying Monkey fist-fighting techniques are also done without moving a step; stance is narrow, looks like standing but isn't. The straight punch is launched from the center of the chest, same as the *Character 'Sun' Thrusting Punch* (日字衝拳) in Wing Tsun. It is also made to the full and the whole arm goes straight out. There are *Circling-hand* movements *(but the circling goes from outside in, just the opposite to the Yip Man Wing Tsun style)*. There are also movements similar to the Wing Tsun movements, e.g. *Tan-sau, Gaun-sau, Fook-sau, Gum-sau, Wu-sau .Bong-sau (look slightly different, but the features are there)*,... etc.

In the highest level bare-hand sets of the Flying Monkey style, there are actually some moves that appear only in the last section of Wing Tsun *Bart-Cham-Dao* (八斬刀) or the 'Eight-Cutting Doubleknives' techniques *(even in the Yip Man Wing Tsun kungfu clan itself there are very few people who know these moves!)* I can conclude that the similarities between the two styles are not a coincidence.

Further, I find out that there was a town called **'Ning Nam'** (寧南 or *'Ning Nan'* in Mandarin) somewhere close-by the foot of Mt. Tai Leung of Szechwan. Would this Ling Nam be the place where the 'Ling Lom' originated? Or just because of different accent that changed the pronunciation of 'Ling Nam' martial-art to 'Ling Lom' style? It sounds possible. If it is true, it will give a satisfied answer why Mr. Supasturpong said 'Ling Lom' was just the name of the style.



Above: The location of Ning Nam in the map

6/ The *Lung Ying* or Dragon-Style (龍形) kungfu and the *Bak Mei* or White Eyebrows (白眉) kungfu, are said to have come from *Heifeng* (海豐), a precinct next to *Chaochow* and *Shantao*. The other *Hakka* kungfu system such as the *Chu Gar* or Chu's family (朱家), *Chow Gar* or Chow's Family (周家) and *Tit Ngau Gow* or Iron Cow Sect (鐵牛教), etc. are in the category of the Southern Praying Mantis (南螳螂). Popular in *Minion* (閩南) are *Ng Cho Kuen* or Five Elders Kungfu (五祖拳) and the Bak Hok Kuen or White Crane kungfu (白鶴拳) of the *Weng Chun* Precinct (永春縣). Whereas the *Tam Gar Saam Chin* (譚家三展) and *Ng Ying Hung Kuen* or Five-Animal Pattern Hung Kuen (五形洪拳) both come from *Fukien*. The *Tat Mo Butterfly* style (達摩蝴蝶派) came from *Chaochow*. All these styles are developed along the southeast coasts of China.

Most of them mention the name 'Character Two Adduction Stance'. When facing an opponent, both arms are placed in front of the chest, with the elbows protecting the flanks; the kungfu sets are generally short and practical. Lots of these styles have the *Saam Chin* (三戰) kungfu sets or *Saam Jin* (三箭), *Saam Bo Chin* (三步戰), etc., which actually come from the same source). When moving forward, many of them use the *'jamming steps and close-range combat'* tactic. Kicks are seldom used; even when they are, they are low kicks.

7/ Please refer to *"Sifu Kok Bo Chuen and His Style"*.

8/ In Grandmaster Yip Man's article, he thinks that Leung Bok Chau is a Fukienese and Yim Wing Tsun a Cantonese. However, I have some evidence that it may be a mistake made by the late Grandmaster in his article. Just the opposite, Leung should be a Cantonese while Yim should be a Fukienese! It is because Leung Lan Kwai, a very close relative & the successor of Leung Bok Chau, is a typical Cantonese who lived in Canton.

9/ According to Chinese kungfu novels, Ng Mui was a Buddhist nun, Bak Mei and Fung Tao Tak were two Taoist priests, Gee Sin was a Buddhist monk, and Miu Hin was a lay disciple of the Siu Lam Monastery.

Please pay attention that **in Grandmaster Yip Man's assay, he mentioned that both Bak Mei and Gee Sin were Buddhist monks; whereas Fung Tao Tak and Miu Hin were two lay disciples of the Siu Lam Monastery.** We need not to take their real background that serious. The kungfu novels can change a real person's background and position or even create a character without any based-on reason anyway.

10/ Buddhist nuns are not allowed to live in the monasteries. On the other side, Buddhist monks are not allowed to live in the Buddhist Nunneries. Sometimes, there are special house located a bit away from the main buildings of a certain monasteries They are for the females who want to practice Buddhism for a short period. But this is very rare. *(See also 'The Weng Chun White Crane Style" about "where Fong Chut Neung created her White Crane Style".)*

11/ The Buddhist monks and nuns are not allowed to get marry. They have to live separately in monasteries and nunneries. Whereas the Taoists are allowed to get marry. Their wives or husbands may not have to be Taoists as well. The Taoist priests live in a special temple called *'Tao-Koon'* (道觀) which can be literally translated as "the house for researching the Way ". In fact, 道 (Tao) in Chinese means 'The Way'. Whereas the Buddhist monasteries in Chinese is called 寺 (Gee) which originally means "a court" or "a Buddhist Temple". And the Buddhist nunneries 庵 (Um) comes from the character 菴 which originally means "a thatched cottage". This character was then diverted into the meaning of "a thatched cottage for the Buddhist nuns" (the ancient Buddhist nuns had to live in the cottages). Later the Buddhist nunneries were no more thatched cottages. So the Chinese character was changed into 庵 (Um) which consists of the same pronunciation but specially means "Buddhist nunnery".

12/ See also *"The Truth..."* and *"... And the Fake!"* in my article *"The Origin & Development of Chinese Martial-Arts"* for details.

13/ Not only the Wing Tsun people talk about the existence of Ng Mui, Gee Sin, Miu Hin, and Hung Hay Koon. In the origin of the southern *Hung Kuen (yes, they do have the Northern 'Hung Kuen'!)* and *Hung Gar kungfu,* Gee Sin was a main character in the legends. The *Ng Ying Kuen* or the 'Five-Pattern' kungfu, is also an old style of Hung Kuen kungfu. That is why it is also called *'Ng Ying Hung Kuen'*. It is claimed to be a style founded by Ng Mui and Miu Hin. Also, everybody in the Hung Kuen kungfu styles says that the 'Six-&-a-half-point Long Pole' set was passed down by Abbot Gee Sin. So, why nobody in that style said that this pole set was passed down by somebody else? Further, there is a *Ng Mui Style* (五枚派) in Singapore and Malaysia. The movements are quite similar to that of the Weng Chun White Crane style. Another style, named *Ng Mui Fa Kuen* or the *Ng Mui's Flowery Fist-Fighting* Style (五枚花拳), another style said to be passed down by Ng Mui in Fukien, also quite similar to that of the Weng Chun White Crane style. Further, I had heard from some people of the *Yuk Ming Pai* (玉明派 or *Yue Ming Pai* in Mandarin), a famous style which originated from Fukien then was developed in Singapore and Malaysia, that Ng Mui was one of the instructors of their founder *Choi Yuk Ming* (蔡玉明 or *Chai Yue Ming* in Mandarin). *(Please refer to my other article "Weng Chun White Crane Style".)*

If Ng Mui, Gee Sin, Miu Hin did not exist, why so many kungfu styles claimed that their founders were one of them? Would they be all so stupid to be influenced by the kungfu novels and change their story in the real origins? Also, this sounds very disrespectful to their founders, as the Chinese are educated all the time: *"one should be thankful to the source when drinking water"*. Further, some kungfu scholars and archeologists had been to Fukien and checked through the official records. In the *"Official Records of Foochow"* they really found Hung Hay Koon. He was described as a *"Kuen-Fei"* or *"The Lawbreaker with Fist-fighting Techniques"* (拳匪) at that time. This sounds very logical as Hung Hay Koon

(洪熙官) in the origin of Hung Gar (洪家) kungfu was described to be an important member of Hung Moon (洪門) society.

14/ In the *Weng Chun Precinct*, there are quite a few kungfu styles with close fighting principles and techniques as that of Wing Tsun. The *Weng Chun Bak Hok* (永春白鶴派) or Weng Chun White Crane style, for example, is also a style applying the narrow stance, close-body fighting tactics, etc. Further, the *Yuen Nui* Kuen (玄女) or The Dexterous Lady set, one of the five branches of the *Ng Cho Kuen* (五祖拳) or the Five-Elder style, called is also a flexible set of this style.

15/ Lee Man was a very close friend of the late Grandmaster Yip Man. When they were in Fatshan, Yip Man, Yuen Kay Shan and Lee Man always went together. Although Lee Man did not really learn Wing Tsun, he was more or less influenced by the former. Later, Yip and Lee both went to Hong Kong. Lee Man got a job as the secretary in the 'Association of Restaurant Workers of Hong Kong' (港九飯店職工總會) but Yip Man was still unemployed. Once Lee Man did a *Huen-sau* (Circling-hand) unintentionally in front of Leung Shang, the manager of the current year of the association. It immediately attracted Leung's eyes. As a kungfu enthusiast, Leung Shang immediately asked Lee what kind of kungfu movement it was. Soon, Yip Man was introduced to teach kungfu in the above association.

16/ The ***King Fa Wui Koon*** (瓊花會館) or the **'Jade-Flower Society'** was said to be established by the Cantonese opera people at *Dai Kei Mei* (大基尾) of Fatshan in the years of *Chia Ching* (嘉靖) of the Ming Dynasty (1522 — 1566). Whereas, some said that it was established in the years of *Wan Li* (萬曆) of the Ming Dynasty (1573 — 1562). It was an organization for the opera, as well as for training and taking care of the Cantonese opera actors. Not far away from the building, there was a small harbor specially for the Red Junks. The Red Junks was a kind of junks specially designed for the wandering opera troupes. The first Red Junk was designed by *Yuan Tai Sze* (雲台師) for the Chinese opera troupes at the 'Penthouse of Prince Tang' when he was visiting *Kiangsi* (江西) in the 18th Years of *Chia Ching* (1522 — 1566). Soon opera troupes in many places of China copied his design and made the 'Red Junks' a characteristic of the wandering Chinese opera troupes.

17/ *'Dai-Si'* (大師) that means a 'Great Teacher' or a 'Great Master' (in Buddhism) can also be applied for people to call a great teacher of any culture. Therefore, the Chinese can call a great teacher or master in Chinese kungfu, fine arts, or even handicrafts as *'Dai-Si'*. However, it is more common to call a Buddhist monk or nun *'Dai-Si'*.

18/ **There is no similar kungfu style in *Heng Shan* or in the areas close to it.** There are all together four most famous kungfu styles in Hunan. These four styles are the *Wu* (邬), *Sit* (薛), *Sum* (沈) and *Ngok* (岳). The other styles, such as the *Gwai-Ngau Kuen* (龜牛拳) or the Turtle-&-Cow Kungfu, said to be founded in the Ching Dynasty by a monk called Yiu Sai Yuet (姚世月) of Hunan, who imitated the actions of the turtles and the cows; the *Ching Lung Kuen* (青龍拳) or the Green Dragon Kungfu founded by *Yeung Tin Man* (楊天文) of Hunan, who imitated the action of a green dragon by imagination. However, none of them are similar to Wing Tsun kungfu. Other than those, it was the *Dung Kuen* (侗拳) or the Martial-Art of the 'Dung' Tribe, which applies the close-ranged fighting tactic. However, the techniques and theories are not that close to that of the Wing Tsun kungfu.

19/ See also *"From Dr Leung Jan to Chan Wah Shun's Students"* for details.

20/ For details please refer to *"Sifu Fung Siu Ching & His Weng Chun Style"*.

21/ Lam Sai Wing (林世榮), one of the most outstanding students of Wong Fei Hung (黃飛鴻), described in his books that his *Hung Gar* (洪家) kungfu style was founded by Hung Hay Koon (洪熙官), then was passed down to Luk Ah Choi (陸亞采), then Wong Fei Hung's father Wong Kay Ying (黃麒英). This style was later mixed up with some Choy Gar (蔡家) kungfu techniques. Further, Wong Fei Hung also included some kungfu sets from the other styles so as to make his style very rich in kungfu sets.

22/ Please refer to *Note 23* about the difference between *'Hung Kuen'* and *'Hung Gar'*.

23/ Actually ***'Hung Gar Kuen'*** (洪家拳) means **'The fist-fighting techniques of the Hung's Family'**. As to make it easier in conversation, the Chinese omit the last word *'Kuen'* so they usually call this style ***'Hung Gar'*** (洪家) instead. *Hung Gar* was founded by Hung Hay Koon.

On the other hand, ***'Hung Kuen'*** (洪拳) at the early period in the Ching Dynasty meant the **'Fist-fighting arts of the *Hung Moon* Society'**. It did not specially appoint a certain style of kungfu but any style that practiced by the members of the Hung Moon society. There were two big divisions of the Hung Kuen styles: the Northern Hung Kuen and the Southern Hung Kuen. Therefore, it was also called ***'Hung Moon Kuen'*** (洪門拳). Sometimes, as for covering up the real name of their styles, some people even called it '紅拳' (also pronounced as **"Hung Kuen"** but bearing the different meaning in Chinese; '紅' means "Red" here).

In fact, Abbot Gee Sin's Weng Chun kungfu was also a style of the *'Hung Kuen'*. It was why there were so many branches in *'Hung Kuen'*. However, people soon mixed up ***Hung Gar (Kuen)*** with ***Hung (Moon) Kuen***, because Hung Gar was also

a branch of Hung (Moon) Kuen and Hung Hay Koon himself was also an important member of the Hung Moon society. Nowadays even the people of the above styles can call their styles 'Hung Kuen' or 'Hung Gar' in either way. It makes no different any more. (*For details please refer to the last paragraph of Note 13.*)

24/ Please refer to the articles of *"Sifu Chiu Chow and His Style"*, *"Sifu Yuen Kay Shan and His Style"*, *"Sifu Pang Nam and His Style"* for details.

25/ See also *"Sifu Fung Siu Ching & His Weng Chun Style"* and *"Sifu Lai Hip Chi & His Style"* for details.

26/ Once I discussed about the origin of Wing Tsun with the late Grandmaster Yip Man, he strongly emphasized that Wing Tsun was not the same as Weng Chun. He even told me that since Dai Fa Min Kam was a colleague of Wong Wah Bo, he might have learnt something from Wong. However, Kam's kungfu techniques were not exactly the same as Wing Tsun. So Grandmaster Yip meant that Dai Fa Min Kam was not a pure Wing Tsun pugilist.

27/ Please refer to *"Mok Pui On & His Interview with Grandmaster Yip Man"* for details.

28/ Please refer to *"Sifu Leung Lam and His Style"* for details.

29/ There are many different dialects in China, especially in Cantonese. The Cantonese is one of the most complicated languages. Sometimes, for people live so close to each other, they can not even understand what the neighboring villagers are talking about.

30/ Please refer to *"The Origin of Wing Tsun Written by Grandmaster Yip Man"* for details.

31/ In early 1997, as I had to look for some more information for the future TV series on the stories of Dr. Leung Jan, coincidentally, I found an article written by Lee Man on behalf of Grandmaster Yip Man in the early 70s. In this article Lee Man did mention that ***"Leung Lan Kwai was born from a well-to-do family in Fatshan, learnt Wing Tsun kungfu with Leung Bok Chau."*** **Due to the forerunner's commandment of Wing Tsun that *"No Wing Tsun clansman was allowed to make the Wing Tsun skills public"*, especially Leung Bok Chau and his wife belonged to the very first generation, they should not be dare enough to adopt any disciple from outside.** Leung Bok Chau, though he was a Fukienese, was said to be a resident in Canton, might he have relatives living in Fatshan should not be a bit strange.

32/ ***'Tui Um'*** (退菴) literally means **'Returning to the Cottage'**. It sounds very logical for Leung Bok Chau, after he got tired of his wandering life, wanted to "Return to the Cottage" and became a hermit.

33/ Please refer to *"Fat-Cheung"* for details.

34/ The most important thing that makes Wing Tsun different from the other Fukien or Chaochow styles is the new concept and special way in fighting.

The Wing Tsun founder created a very special method in the exertion of the elastic power and the development of sensation towards the coming force so a Wing Tsun pugilist can fight without thinking. A good Wing Tsun pugilist can defeat a very strong opponent by borrowing the force of the attacker. Also, all the techniques are so clear-cut that no nonsensical or fancy movement is included in this style. All these make Wing Tsun kungfu unique from the other styles in a kungfu expert's eyes. However, to a layman or an outsider, as they have not enough knowledge, it makes no big difference to them.



Behind Prof. Leung Ting is the calligraphy by Lee Man for the grand opening of Prof. Leung's school in 1970.

贊先生·找錢華·及其弟子

From —— Dr Leung Jan

To —— Great-grandmaster

Chan Wah Shun's Students

Collected Information



The Scholar who was Fond of Kungfu

Dr Leung Jan was usually addressed by local people with strong Fatshan accents as ***'Jan Seng'*** **(贊腥)** which means 'Mr Jan' or 'Dr Jan'. *(Note 1)*

Born to a highly educated family in Fatshan in about 1816, at the end of Chia Ching of the Ching Dynasty (1796 — 1820), Leung Jan's childhood was deeply influenced by his father's courteous and scholastic manner. *(Note 2)* His father was a learned herbal doctor who opened a pharmacy in *Fai-Gee Lo or Fai-Gee Road,* (筷子路) an enclosed, pedestrian street in Fatshan. Some people say that the name of the pharmacy was *'Jan Sang Tong,* (贊生堂) while others claim that it was *'Hang Chai Tong'* (杏濟堂). *(Note 3)*

According to Sifu Fung Chun, Dr Leung Jan's father had two sons. The older one was named Leung Tak Nam (梁德南) and the younger one Leung Tak Wing (梁德榮). Leung Tak Nam learnt to become a businessman. However, Leung Tak Wing was deeply influenced by his father's medical knowledge and the heart of this good doctor who cured the poor people from their illnesses. He soon became a scholar as well as a highly skilled herbal doctor. He took a new name that would be easier for others to remember: Leung Jan.

Unlike most scholars, who only concerned themselves with being bookworms, Leung Jan was a genuine kungfu enthusiast. Knowing that Leung Jan was fond of practicing kungfu, his father engaged quite a few instructors to teach him during his early teens. Meanwhile, Leung Jan worked in his father's pharmacy after school so he could absorb and practice medical knowledge.

After his father's death, Leung Jan inherited the business of the pharmacy. His enthusiasm in practicing kungfu did not decline, but instead became stronger and stronger. He had heard of a secret style called Wing Tsun (Wing Chun) but did not know where to find an instructor of this art. It was only luck that allowed him to learn Wing Tsun.

Page 59: Prof. Leung Ting playing the role as 'Dr Leung Jan' in Ching costume in the proposed TV series *"The Fighting King of WingTsun"*

Becoming Leung Yee Tai's Individual Student

At one time, **Leung Yee Tai (梁二娣)** had been a sailor, or, to be precise, a 'pole-man' responsible for guiding a junk into its desired position in shallow water by using a long bamboo. *(Note 4)* Perhaps he became too old for this job, or maybe his kungfu training partner, **Wong Wah Bo (黃華寶)** helped him to get a better paying job. Anyway, Leung Yee Tai became a 'property man' in the opera troupe. He took care of the costumes and props used by the opera actors.

Unlike Wong Wah Bo and the other opera actors, Leung Yee Tai did not need to learn lines or rehearse, so he had more leisure time before or after the shows. He used his leisure time to teach Wing Tsun kungfu to one or two students so he could earn some more money. However, following the Chinese principle of 'choosing the right student to teach', Leung Yee Tai did not want to take any student who was unworthy of him.

Leung Yee Tai was introduced to Dr Leung Jan by Leung Kai, (梁佳) a friend of Leung Jan's and a relative of Leung Yee Tai. Leung Yee Tai had heard the good reputation of Dr Leung Jan, who always cured the poor without charging them a cent.

Leung Yee Tai taught Dr Leung Jan readily. Later, he even recommended Wong Wah Bo to teach this treasured student.

From the information I collected, I assume that Wong Wah Bo and Leung Yee Tai, became full-time Wing Tsun instructors after the revolutionary event by Li Man Mou (李文茂 or Li Wên Mou in Mandarin). *(Note 5)* The Ching Government burnt down the *King Fa Wui Koon* (瓊花會館) or the 'Jade Flower Society' in Fatshan, and stopped all the activities.

Therefore Wong Wah Bo and Leung Yee Tai could only earn their living by teaching a very few Wing Chun students. It was not really a business for them. This was why Wong Wah Bo wasted no time in returning to his old trade in 1869, when he learnt that the Ching Government had lifted the ban on Chinese opera shows.

Dr Leung Jan became a student of Wong Wah Bo. However, he still called Wong Wah Bo *Si-Kung* (kungfu grandfather) instead of *Si-Fu.* This was because his si-fu remained Leung Yee Tai, the first person to have taught him Wing Tsun. *(Note 6)*

During that period, Fatshan was full of famous kungfu people and different kungfu styles. However, the name 'Fatshan Jan Sin-Sang' (**佛山贊先生**) or 'Mr Jan of Fatshan' was the most renowned in Canton. Dr Leung Jan's high attainment in Wing Tsun techniques led to him being given another great title: ***'Wing Tsun Kuen Wong'*** (**詠春拳王**) or **'The Fighting King of Wing Tsun'.**

He did not get his title from propaganda or from kungfu demonstrations. *(Note 7)* He won this title by defeating many fighters from various kungfu styles in challenge matches.

Dr Leung Jan's Most Famous Students

The period during which **Chan Wah Shun**, (**陳華順**) nicknamed ***'Jau-Chin-Wah'*** (**找錢華**) or **'Wah the Money Changer'** started to learn under his si-fu, Dr Leung Jan, should be around 1858 or a bit later. At that time, Dr Leung Jan was about 45.

His most well-known students, besides Chan Wah Shun, was **Chan Kwai** (**陳桂**), nick-named ***'Chu-Yuk Kwai'*** (**豬肉桂**) or **'Kwai the Pork-seller'**, *(Note 8)* **Leung Kay** (**梁奇**), nicknamed ***'Lau-Man Kay'*** (**流氓奇**) or **'Kay the Rascal'** *(Note 9)* and ***'Muk-Yan Wah'*** (**木人華**) or **'Wah the Wooden Man'.**

Kwai the Pork-seller was supposed to be the second best student of Dr Leung Jan. He was a butcher who owned a meat-store, selling mainly pork. Before he became a student of Dr Leung Jan, he was already a skillful kungfu practitioner. According to legend, Kwai the Pork-seller had learned a kind of 'Iron-Finger' technique from a monk. People even said that, by closing the forefinger and middle finger together like a sword, Kwai could even kill a pig by stabbing his fingers into its throat! Chan Kwai became a student of Dr Leung Jan after being beaten by him in a match.

Leung Kay was said to have been the student of a vagabond from Northern China. He knew a kind of special technique by using his long waist sash as a whip-like weapon to fight against his enemies. He got his nickname 'Kay the Rascal' because he did not really need to work, and he liked to behave badly. He always talked in a sarcastic way and jeered people he did not like. He was basically not a bad guy or else Dr Leung Jan would not have accepted him as one of his students.

I know very little about Muk-Yan Wah. I am not even sure about his real name. *(Note 10)* 'Muk-Yan Wah' was only his nickname. He earned his nickname because he had a pair of very strong arms that were as hard as wood. He would often break the arms of the wooden dummy during practice. All I know about his story was the time I learned from Grandmaster Yip Man. During one of the wooden dummy lessons from Grandmaster Yip, he told me a story about how Muk-Yan Wah broke the wooden dummy's arms. He also told me how Muk-Yan Wah taught Chan Wah Shun secretly and how he introduced Chan to Dr Leung Jan. *(Note 11)*

Dr Leung Jan's Five Sons

Dr Leung Jan had five sons; nearly all of them learnt kungfu from their father. **Leung Bik**, (**梁壁**) nicknamed ***'Dai-Siu Bik'*** (**大少壁**) or **'Bik the Elder Son'**, was said to be the most highly skilled of all the brothers. He was the one from whom Grandmaster Yip Man learnt the most advanced Wing Tsun techniques and concepts.

The second son **Leung Gee** (**梁知**) had contracted smallpox which had left pockmarks on his face, and so was nicknamed ***'Dou-Pay Gee'*** (**痘皮知**) or **'Pocked Gee'.** Leung Gee later moved to Vietnam and taught Wing Chun to some Chinese in the *Kwangtung Wui Koon* (**廣東會館**) or the 'Association of the Cantonese'. This was an association organized by the expatriate Cantonese so they could gather and help each other in time of need.

The third son was called **Leung Tsun** (**梁春**, also spelt 'Leung Chun') He was said to have the highest attainment in terms of medical knowledge.

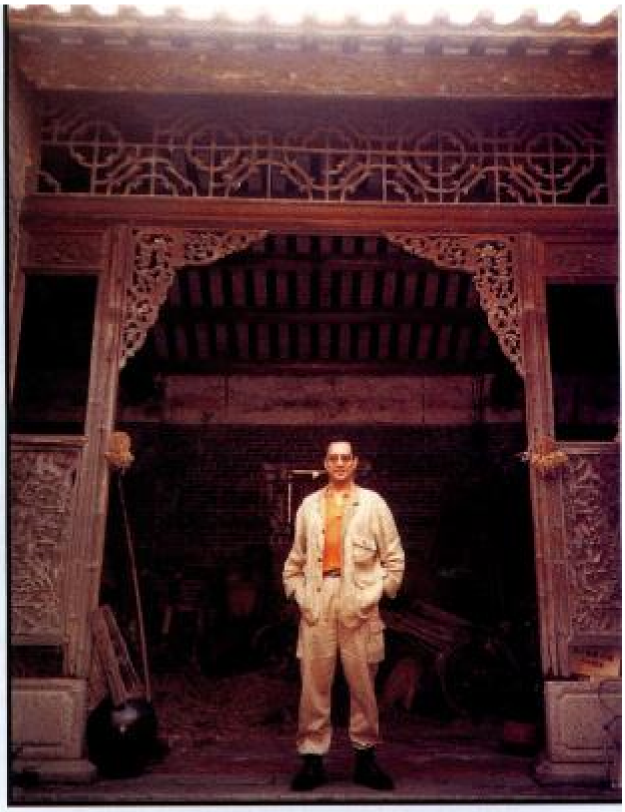
The fourth son of Dr Leung Jan was **Leung Yuen** (**梁元**). He was the only one who did not really learn kungfu from his father. Therefore, we do not know much about him.

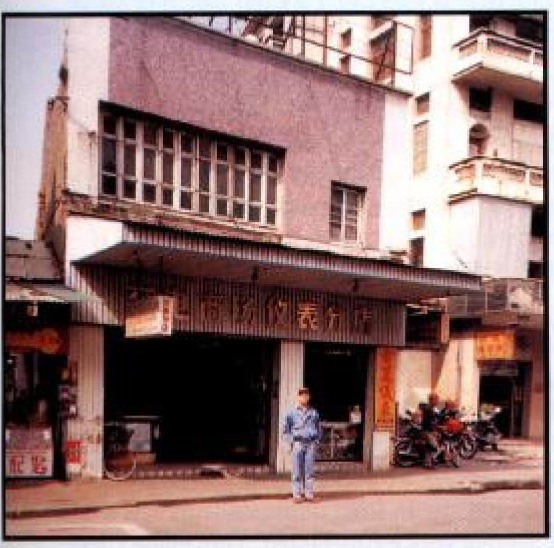
Dr Leung Jan's last son, **Leung Ko** (**梁高**), was supposed to be the naughtiest boy and the best fighter of the five. That was how he got his nickname *'Sing-Kwun Ko'* (**星君高**) or 'Naughty Ko'! He liked fighting and this caused his father quite a great deal of troubles.

In 1885, Dr Leung Jan was already 70. He retired from his job and went back to *Ku Lo*, (**古勞**) a town of the Hokshan Precinct (**鶴山**). He told his fellow country people that he was "waiting for death"!



Top: The whole house of Dr Leung Jan is a typical Chinese-style 'four-in-one' country building. This is the house in where Dr Leung Jan used to live.





Middle Left:
The location of the former *'Jan Sang Tong'* in the 'Chopsticks Road', (筷子路 *'Fai-Gee Lo'* in Cantonese or *'Kuaizi Lu'* in Mandarin) which is now rebuilt and replaced by an electric accessory shop. (Photo taken in 1999)

Above: A hall in Leung Jan's house, said to be the study room of him. After retirement, he used to teach a few country boys in this hall in the evening.

Bottom Left: A photo in 1996. Behind the author is the road-sign of *'Fai-Gee Lo'* (快子路) which means 'To have a son Soon'. However, the road-sign has been changed back to *'Fai-Gee Lo'* (筷子路) bearing the same pronunciation but a different meaning which means 'Chopsticks Road' after 1997.



Bottom:

21, Po Sin Fong (普善坊), said to be the former home of Dr Leung Jan in Fatshan.



However, this energetic old man soon found himself very bored, having nothing to do all day. Therefore, he began to teach four youngsters just for fun. He did not really teach them the whole system of Wing Tsun but a rather simplified version. This was the origin of the *Pin-Sun Wing Chun* (偏身詠春) or Side-Positioning Wing Chun. As far as I have been able to ascertain from my research to date, Dr Leung Jan probably died around 1890 or 1891, at the age around 74 or 75.

Regarding the death of Dr Leung Jan, its worth mentioning that **the story of "The renowned Fighting King of Wing Tsun being killed by a Kid" was merely something fabricated by a kungfu novelist.** *(Note 12)*

Wah the Money Changer & His Students

According to my research, Wah the Money Changer was born around 1833. He became a student of Dr Leung Jan when he was about 25 or a bit later. Chan Wah Shun changed his business from being a money exchanger to working as an osteopathic doctor around 1867 or 1868. He was about 34 or 35 years old at that time.

The first two students he accepted were the Ng brothers. **Ng Chung So** (吳仲素) was known as the *'Yee-Si-Hing'*, or the 'Second kungfu brother' of Chan Wah Shun. The other student who started to learn kungfu from Chan Wah Shun at the same time, possibly on the same day, was his elder brother, **Ng Siu Lo** (吳小魯). This was the only reason Ng Chung So became the 'Second'. His elder brother had become the *'Dai-Si-Hing'* or the 'Elder kungfu brother' because the latter was older than he! Actually, when Chan started teaching the Ng's brothers, he did not dare tell his si-fu Dr Leung Jan. It was only after a certain period of time that Chan Wah Shun mentioned to Dr Leung Jan that he would like to run his osteopathic business, "besides"... teaching "one or two" students.

There was a very funny story about how Sifu Chan Wah Shun accepted his third student **Lui Yu Chai** (雷汝濟). I have heard two different versions of the same story. Although some details have been changed, the story as a whole is almost identical. I'll relate one of the versions here:

Before Lui Yu Chai became Chan's student, he was a kungfu instructor or *Ng-Lui-Kuen* (五雷拳) or the 'Five-Thunder Fist-Fighting' style. He was actually much older than Ng Chung So and quite close to the age of Chan Wah Shun. (*That was also why lots of Wing Chun people thinks he was the Eldest student of Chan.)*

In Chinese homes of this period, water-closets were still a luxury. Most of the lower-class houses in town did not even have such facilities. Either people had to buy a big wooden toilet and placed it in a corner of the house or they had to go somewhere to solve their 'waste' problems. The latter situation applied to Chan Wah Shun. Lui Yu Chai owned a grocery store. However, he liked to teach his 'Five-Thunder Fighting' style every night after closing up. His store was actually very close to the house of Chan Wah Shun.

One night, Chan Wah Shun went, as usual, to a public water-closet situated on the corner of a street. Afterwards, he was so relaxed that he took advantage of his leisure time to stroll around before going back to his house. He heard the sounds of someone engaged in martial arts practice. It was Lui Yu Chai teaching some of his students.

Chan Wah Shun was curious to see what kind of techniques Lui was teaching his students. He walked closer to stand and watch. Finding out Chan Wah Shun was watching him, Lui Yu Chai asked if Chan was interested in learning. Being naughty, Chan asked if Lui would like to "teach him a few fighting techniques". Lui was too straightforward to understand Chan's real meaning. He actually intended to 'test' Lui out!

Lui asked Chan to try to attack him. When Lui found out Chan was actually a kungfu expert, it was already too late. Lui fell heavily onto some stacked goods and caused them to fall down completely. In front of his students Lui got up again slowly, feeling very embarrassed. This made Chan Wah Shun feel bad because he really did not mean to make Lui Yu Chai 'lose his face' so much. However, Lui did not view it the same way. He decided to ask Chan Wah Shun to teach him the techniques that had been good enough to defeat him so quickly. Thus, Chan had to accept Lui as his third student without any choice.

According to Grandmaster Yip Man, Grandmaster Chan Wah Shun was a very good fighter who had defeated many kungfu fighters from different styles. I had once heard from some other Wing Chun people that the fighters Chan defeated even out-numbered those beaten by his instructor Dr Leung Jan.

FOOT NOTES:

1/ Please refer to Foot Note #3 for detailed explanation of *"Jan Seng"*.

2/ Please refer to *"Sifu Fung Chun & his Side-positioning Wing Chun"*.

3/ Grandmaster Yip Man, Lee Man, Yiu Kay and some others said that Leung Jan's herbal pharmacy was called *'Jan Sang Tong'*, yet some Wing Chun & Weng Chun people claim that it should be *'Hang Chai Tong'*. However, after comparison & analysis of lots of information, I find out that there was a very funny story behind.

In fact, the real name of Dr Leung Jan's pharmacy was *'Wing Sang Tong'* (榮生堂). *'Tong'*, which means 'a Hall', was a very popular term used by the ancient Chinese pharmacies. *'Sang'* means 'alive, recovering, etc.'— a very common word used by the pharmacies, clinics, & dentists for the attraction of their customers. Therefore, the whole term means: "The Hall ran by Wing that can cure people to become alive again". However, the sign-board in his pharmacy was written in grassy type — an advanced-level calligraphy for most of the scholars, that was quite easy for the lower-educated people to mistake the character of "榮" (Wing) to "贊"(Jan)! It used to be customary for the people to call the boss by the name of his shop. As the customers did not really know the real name of Dr 'Leung Tak Wing', they would call him "Jan Sang" — the name with "Tong" omitted. Also, because "Sang" (生) sounds like the "Seng" (醒) which is the combination of the two sounds of 'Sin Sang' (先生) in the fast-spoken Fatshan dialect, it means 'Mr' or 'Teacher'. Soon people thought that it was a respectful title of his name!

Leung Jan ran his pharmacy for many years & had got used to people calling him as *"Jan Seng"*. However, after his retirement, he leased his pharmacy to two brothers. It was hard to run a pharmacy without a doctor on duty, so they had to concentrate more on selling boiled herbal tea to the pedestrians than selling herbal medicines. At that time, the name had changed to 'Hang Chai Tong'. This is why some people said that it was 'Jan Sang Tong', 'Wing Sang Tong', or 'Hang Chai Tong'.

Also, the name of *"Fi Gee Lo"* or *"Chopsticks Road"* has been changed four times. Long time ago, when this street was full of shops and small factories for chopsticks, it was once called *Fai-Gee Kai* or "Chopsticks Street" (筷子街). It was then changed to *Fai-Gee Lo* or "Chopsticks Road" (筷子路). Later it was changed to *Fai-Gee Lo* (快子路), same pronunciation but different meaning in Chinese. This time *"Fai-Gee"* means "To have a son soon"! Recently, it is changed back to "Chopsticks Road" (筷子路) again.

4/ In the olden days, the Red Junks were flat-bottomed boats that could be sailed into very shallow rivers. However, sometimes, due to low tides, they needed a pole-man to use a long bamboo or wooden pole to push the junk away from the shallow water. This kind of people was referred to by the local people as *'Duk-Shui-Gwai'* (篤水鬼), a light-hearted term meaning 'to stab the ghosts under water'. So Leung Yee Tai had been a 'Duk-Shui-Gwai' for quite a long time before he became a props' man. (* *The Chinese believed that people who died from drowning would become ghosts under water. They would find another living person to replace their position so that they could reincarnate.)*

5/ In 1852, Li Man Mou (Li Wên Mou in Mandarin) engaged in revolutionary activity so that the Ching Government banned all the activities of the King Fa Wui Koon. This caused all the opera actors to lose their jobs. *(See also the history of Li Wên Mou in the text "Was Ng Mui Really the Founder of Wing Tsun Kungfu?" in "The Real Origin of Wing Tsun".)*

6/ It was exactly the same situation as my own. I learnt most of the advanced techniques from Grandmaster Yip Man. However, I had learnt Wing Chun from his first student before becoming Grandmaster Yip's student myself. Therefore, I still called him si-kung instead of si-fu. This is the tradition of the Wing Tsun clan. *(See also Foot Note #7 in "From Grandmaster Yip Man to His Fatshan Students".)*

7/ Ever since the foundation of Wing Tsun (Wing Chun), none wanted to perform even one or two movements in front of the outsiders. In fact, I was the first one to give open **Wing Tsun** demonstrations for the public and the first one to train a large number of **Wing Tsun** fighters to enter the open tournaments in Hong Kong. This was in the late 60s.

8/ Some Wing Chun and Weng Chun people say that the family name of 'Kwai the Pork-seller' should be 'Lo' (盧) or 'Leung' (梁) instead of 'Chan' (陳). Also, some think that his given name should be written as 貴 instead of 桂, another character which bears the same sound but a different meaning. However, according to my research, his real name should be 'Chan Kwai'. (陳桂).

9/ Leung Kay was often mistakenly identified by most of the Wing Chun or Weng Chun people as 'Lau Man Kay' (劉民奇). In this form, 'Lau' would become his family name. Actually his family name was 梁 (Leung), not 劉 (Lau). 'Lau-Man Kay' was actually his nickname. Here, 'Lau-Man' (流氓) means 'A Rascal'. *(Note: The correct pronunciation of 'Rascal' in Cantonese should be 'Lau-Mong' instead of 'Lau-Man'. However, most of the Cantonese are used to pronounce this term as the latter.)*

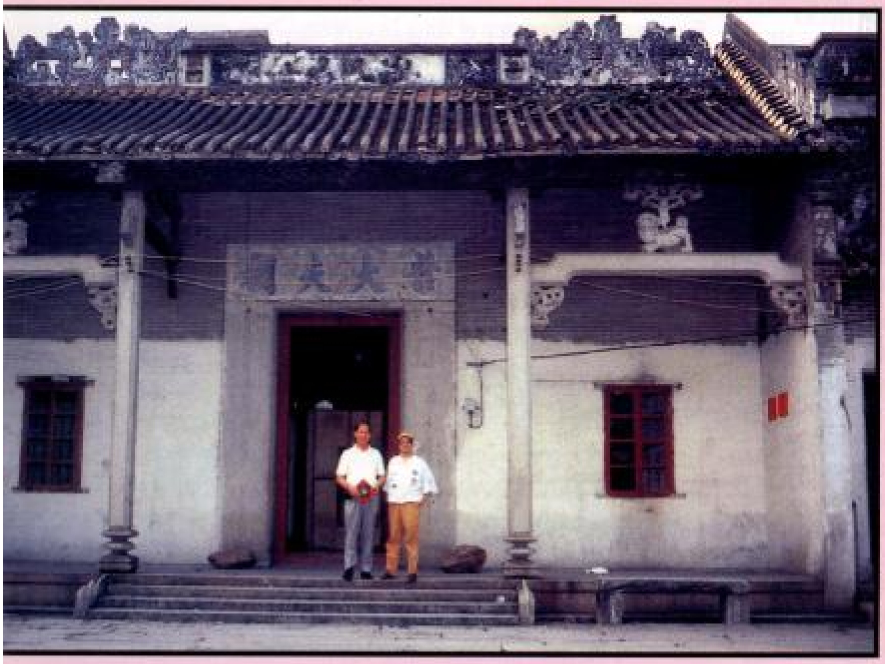
10/ According to the ***"Dictionary of History and cultures of Fatshan"***, Muk Yan Wah's real name was **'Leung Wah' (梁華)**. This sounds quite reasonable because Dr Leung Jan would not accept students who had no close-relationship with him in the very early stage. This was why Chan Wah Shun, who was only regarded as a superficially known next-door-neighbor of Leung, had been refused for many times by Dr Leung Jan to take him as a student, until he found out Chan was a real hard-worker in Wing Tsun.

11/ See also *"Story of Wing Tsun"* published in my other book "Wing Tsun Kuen" for details.

12/ There was a kungfu novel entitled *"Mr Jan of Fatshan —the Fighting King of Wing Tsun"* written by Chan Lo King (陳魯勁) using the pen-name *'I am a Hermit'* or more literately, *'I am a Mountaineer'* (我是山人) In this novel, he stated that Dr Leung Jan was killed while still middle-aged. He was in a restaurant when an 8-year-old kid surprise-attacked him at very close range.







Top Left: The former house in Fatshan in which Yip Man used to live before his 16. It is now rebuilt into a park. Photo taken in the 70s when it was occupied by the local government.

Top Right: The former home of the late Great Grandmaster Chan Wah Shun in Fatshan.

Middle: Another Yip Clans' house in Fatshan. The old Fatshan natives used to identify the former one as the *'Song-Yuen Yip'* (桑园葉) or 'The Yips' of Mulberry-Garden' and the later one as the *'Dai-Kei-Tau Yip* (大基頭葉) or 'The Yips' of Dai Kei Tau', which is now preserved by the local government as 'historic relics'.



Bottom Left: The Ancestral Temple in the house of the Dai-Kei-Tau Yip. It is said that Chan Wah Shun had taught the young Yip Man in such a similar ancestral temple in Yip Man's former clans house.

Bottom Right: This is the 'Sin Heung Street' (綫香街). The location where the author and his friends stand is 'Sek-*Lo-Tau*' or 'the entrance of the Rocky Road'. Ng Chung So's opium den was said to be at the left side of this photo.



From Grandmaster Yip Man To His Students In Fatshan

從葉問宗師到他的佛山弟子

Collected Information

A Secret Kungfu Style

Initially, 詠春 (**Wing Tsun**, also spelled as **'Wing C-h-u-n'** or by most of the other students of Grandmaster Yip Man) was a secret fist-fighting style. It was said that its founder had left behind instructions that: ***"any development of the Wing Tsun style is against the wishes of its founder".*** (發揚光大，違背祖師。) Therefore, in earlier times, the Wing Tsun people were very limited in number. It was not until the art of Wing Tsun (Wing Chun) was passed down to **Grandmaster Yip Man** that a Wing Tsun person dared to open a martial arts gymnasium to teach the public.

It was said that **Dr Leung Jan**, the *si-kung* (kungfu grandfather) of Grandmaster Yip Man, only taught some four to six students in his ***Jan Sang Tong*** Pharmacy. *(Note 1)* He did this nearly every night after he closed his shop. If **Chan Wah Shun, (陳華順)** the *si-fu* of Yip Man, had not used all of his wits and been very lucky, he would not have been accepted as a pupil by Dr Leung Jan. Had he not succeeded in this aim, he would not have become Dr Leung Jan's most outstanding student, and obviously could not have passed on his knowledge to Yip Man! *(Note 2)*

According to Grandmaster Yip Man, even Chan Wah Shun himself only taught a total of sixteen students throughout his 36 years of teaching kungfu. When he accepted his 16th student, he was already over seventy years old.

This 16th and final student was Yip Man, the great Grandmaster of the Yip Man Wing Tsun (Wing Chun) kungfu clan. According to an article written by Mok Pui On, *(Note 3)* Chan Wah Shun was nicknamed ***'Jau-Chin Wah'*** **(找錢華)** or **Wah the Money-Changer.** As he was such a very straightforward, bad-tempered and rude fellow, he was also nicknamed ***'Ngau-Ching Wah'*** **(牛精華)** or ***'Wah the Bull'.*** When Yip Man started learning kungfu from Chan, Yip was only 11 years old. If this is accurate, then the year should have been 1903.

Ng Chung So: The 'Quasi-Si-Fu'

By that time, Chan was quite old that he was unable to teach in person as he had done in his younger days. He would only give a certain amount of instruction when opportunity allowed. As a result, Yip Man learnt most of his martial arts techniques from his *'Yee-Si-Hing'* (二師兄) or 'Second elder kungfu brother', **Ng Chung So** (吳仲素). *(Note 4)*

'Wah Kung' (華公) or 'Grandpa Wah' *(Note 5)*, passed away when Yip Man was only 13. At the age of 16, Yip Man moved from Fatshan to Hong Kong to further his studies at St. Stephen's College. It was then that he met **Leung Bik (梁璧),** *(Note 6)* the eldest son of Dr Leung Jan, Yip's kungfu grandfather, and it was from him that Yip learnt the more advanced Wing Tsun fist-fighting techniques.

Leung Bik's Judgment on Wah Kung

Leung Bik told Yip Man that Wah Kung's skills, in terms of actual fighting, were far better than his own. It was a pity, he observed, that Chan Wah Shun was so much more adept as a fighter than as a teacher. With his very limited education, he was incapable of explaining most of the sophisticated points of the Wing Tsun kungfu concepts in detail. However, these theories had to be explained in full before the student could make progress. It was in this area that Chan Wah Shun was deficient as a teacher.

A Sure Winner!

When Yip Man was only 24, and already a young master of Wing Tsun, he returned to Fatshan. The Wing Tsun fighting techniques taught to Yip by Leung Bik in Hong Kong proved to be much better than those he had learnt in Fatshan; none of his elder kungfu brothers could be better than Yip Man in sparring matches!

"There was only one of my elder kungfu brothers with whom I would not fight for comparison," Grandmaster Yip Man told me, *"and that was (Ng) Chung So, my second elder kungfu brother. After all, he had taught me certain fist-fighting skills and so could be regarded as my 'quasi-si-fu'." (Note 7)*

This was in line with such Chinese virtues as "*respecting one's teacher and the doctrines*" and "*one should be thankful to the source when drinking water*". For these reasons, Yip Man never wanted to compete with Ng Chung So.

Practicing Kungfu in an Opium Den!

Sifu Yiu Kay was a close friend of the late Grandmaster Yip Man. At the time Yip Man returned to Fatshan, Yiu's father, Yiu Choi, was learning WingTsun from Ng Chung So. (Note 8)

Sifu Yiu Kay remembered having known Sifu Yip Man since Yiu was just a kid. When Yiu Kay was about 11 or 12, Yip Man was around 38 or 39. At that time, Ng Chung So had a club in *Sek-Lo-Tau* (石路頭or *The Entrance of the Rocky Road*) in Fatshan. People went there to smoke opium and gamble. (Note 9) According to the old Fatshan natives, the big boss behind was actually Yiu Choi's brother Yiu Lam (姚霖), nicknamed *Zoek-Chai Lam* (雀仔霖) or 'Bird-fancier Lam'. Ng Chung So was just the executive of this den.

Besides supplying facilities for opium smoking, Ng Chung So also opened a Wing Chun class in this den. He taught a few students there. Whenever Yip Man was free, he used to practice in Ng Chung So's class.

"His techniques were very good," Sifu Yiu Kay recalled, *"He could always beat up the other kungfu people. It is a pity I was too young at that time. I could not tell the difference between his techniques and those of the others."*

"When I got older, Sifu Yip Man fell on hard times. He was married and lived on Fook Hing Street (福興街), *but had no fixed job...."*

Beginning to Teach

It was during the year 1943 that Sifu Yip Man started to teach some students in Fatshan. This was towards the end of the Second World War. Most of China was still under occupation by the Japanese Army. However, in Fatshan, which was a very prosperous town in Canton, the standard of living was still better than in other conquered areas, even though the people were also under Japanese rule.

During these turbulent times, Grandmaster Yip Man, like many other people, had no fixed job. However, he came from a very rich family, and so, despite the decline in his financial position caused by the continuing war, he was not as poor as many other people.

At that time, Sifu Yip Man had two very close friends who were two brothers. The eldest one was **Chow Wing Yiu (周榮耀)** and the younger was called **Chow Chang Yiu (周燦耀)**. They were nicknamed ***'Wing the Fatty'*** (肥仔耀) and ***'Chang the Fatty'*** (肥仔燦) respectively.

Eager to find a kungfu expert to teach their youngest brother **Chow Kwong Yiu (周光耀)**, they begged Sifu Yip Man to open a small Wing Chun (Wing Tsun) class in their factory. Moreover, they volunteered to find some other youngsters interested in martial arts to become Sifu Yip Man's students. **Lun Kai (倫佳)** was one of them.

Lun Kai and Kwok Fu

Although he was regarded as a maternal uncle of Chow Kwong Yiu, Lun Kai was in fact several years younger than his 'nephews' were. When he was still very young, his father passed away. Thereafter, Lun Kai had to work in the 'Luen Cheong Embroidery Factory' (聯昌花紗廠), which was owned by his brother-in-law. Lun Kai had been working there since he was 12 old.

At that time, the Sino-Japanese war, which had lasted for many years, was still fighting in the north. As a result, there was not much business for the shop. The store's empty warehouse, which extended over a vast area, became an ideal site for Sifu Yip Man's first kwoon.

At the opening ceremony, besides Chow Kwong Yiu and Lun Kai, the students included **Chan Gee Sun (陳志新)**, **Lui Pak Ying (呂柏應)**, **Chow Sai Keung (周世强)** and **Chan Sum (陳森)**. Later, **Tsang So (曾蘇)** also joined, who became the youngest kungfu brother of the Wing Chun class.

There was a grocery shop next to Luen Cheong Embroidery Factory. **Kwok Fu (郭富)**, who was 18 years old, was a junior shopkeeper there. (Note 10) By night, from the window of his room above the grocery store, Kwok could clearly see the students practicing Wing Chun kungfu in the embroidery store next door. The more he watched, the more he became fascinated by it. Finally, he could not restrain himself from asking his close friend, Lun Kai, who was working in the embroidery factory, if he could become a student of Sifu Yip Man.

At first, Sifu Yip Man refused his request. However, Kwok Fu was not discouraged. He insisted on being introduced to Sifu Yip Man by Lun Kai. Finally, due to

his obvious sincerity, this young man became the last student accepted by Sifu Yip Man in Fatshan.

Call Me 'Man Sok'!

Sifu Yip Man established a friendly relationship with his students. He did not let them address him as *si-fu* or 'kungfu father' but instead asked them to call him ***'Man Sok'*** **(問叔)**, which means **'Uncle Man'**.

According to Lun Kai, *'Man Sok'* never asked him or Kwok Fu for any tuition fee. Perhaps Sifu Yip Man knew that they were just two penniless young workers, and so did not ask them for it!

What Did He Teach in Fatshan?

The Wing Chun kungfu that Sifu Yip Man taught in the warehouse of the embroidery factory was probably the same as that which he had learnt from Chan Wah Shun. Starting with *Siu-Nim-Tau,* he would then teach the *Single-arm Chi-sau* and *Double-arm Chi-sau* exercises, followed by the *Chum-Kiu* and *Biu-Tze* sets. Later, he taught the Six-and-a-half-point Long Pole Techniques, and, finally, the 'Wooden Dummy Techniques'.

Yuen Lo Ja, a Friend and a Spy

Besides, Kwok Fu told me an interesting story about 'Man Sok' and his close friend Yuen Lo Ja. ***Yuen Lo Ja*** **(阮老楂)** or **'Yuen the Fifth'**, *(Note 11)* was only the nick-name of **Yuen Kay Shan (阮奇山)**, who was also a Wing Chun practitioner. His kungfu techniques came from another branch of Wing Chun. He knew that Yip Man's Wing Chun (Wing Tsun) kungfu was excellent. Therefore, when he heard that Yip Man was teaching in the warehouse of the embroidery store, he often visited Yip during his teaching hours.

Because of this, Yip Man secretly warned his students not to practice the Wooden Dummy Techniques in the presence of Yuen Kay Shan. Perhaps that was the reason why, during the early period of Yuen Kay Shan's own teaching Wing Chun kungfu, all he taught were the Bamboo Dummy Techniques. It was not until a later period that both he and his elder brother, **Yuen Chai Wan (阮濟雲)**, claimed to know 36 movements of the Wooden Dummy Techniques. *(Note 12)*

Ceasing to Teach

Sifu Yip Man taught in the embroidery factory for about two years. During that time, the Japanese Army surrendered. This small Wing Chun class was dissolved, and the various students of Yip Man headed out on their own paths in life. Kwok Fu also left and went back to his home-village. Soon afterwards, perhaps feeling lonely for someone to practice kungfu with, Yip Man went to Kwok Fu's place and taught him for a while. It was not until Sifu Yip Man found a job as the Captain of the Undercover Police Squad that he stopped teaching Kwok Fu. This was during the *Kuo-min-tang* period. *(Note 13)*

Captain of the Undercover Police

As Sifu Yip Man had a job with a fair salary, his lifestyle became much more stable. During his career as an undercover detective, his great Wing Chun techniques helped him a lot. There were several occasions when he was surprise-attacked by criminals, and used his kungfu skills to not only save his own life, but also to defeat and arrest them! I have mentioned some of these tales in my other book *'Wing Tsun Kuen',* and so I am not going to repeat them here.

A Kungfu Clansman, Colleague and Student

When Yip Man became the Captain of the Undercover Police Squad, there was another undercover detective named **Chiu Chow (招就)** who practiced Weng Chun kungfu. Chiu Chow's *si-fu* was **Chan Yu Min (陳汝棉)**, the son of Chan Wah Shun. *(Note 14)* As they were both colleagues and Wing Chun (Wing Tsun) clansmen, Chiu Chow took this opportunity to ask Yip Man to teach him and correct his techniques. *(N.B. according to Chinese martial-art custom; Chiu Chow was Yip Man's kungfu nephew.)*

In 1949, communism spread all over China and the *Kuo-min-tang* was expelled to Taiwan. Having been forewarned that the communists would shortly retaliate against former *Kuo-min-tang* officials, and that his name was on a black list, Yip Man had no choice but to escape from Mainland China to Hong Kong.

My First Meeting in Mainland China

My first contact with the early students of Grandmaster Yip Man is dated as early as May 1982. Thanks to the introduction of another Wing Chun clansman, I first met Chow Kwong Yiu in Kwangtung.

Chow Kwong Yiu was the sixth among his brothers, and so was often called *'Luk Chai'* or 'Number Six' by

his close friends. It was said that he had once been the best among his fellow students of Wing Chun kungfu. However, after the dissolution of the Wing Chun class, Number Six had given up his own training. When I met him he was already quite old. Though he had a fairly heavyset figure, his spirit was still quite strong. When he realized my intention, he smiled and told me that he had abandoned the practice of Wing Chun for so many years that he had forgotten everything to do with the art! However, he suggested that I should contact Kwok Fu and Lun Kai, who were still practicing at that time.

My numerous contacts with Kwok Fu and Lun Kai turned out to be extraordinarily valuable in terms of my research into the roots of Wing Tsun.

Kwok Fu & his 'Authentic' Wing Chun

I met with Kwok Fu on three separate occasions. The most rewarding visit was the first. On that day, I visited his residence and was received by him warmly. Prior to this, he had already been informed that I would like to meet with the early students of Grandmaster Yip Man in Fatshan. He knew that I wanted to exchange experiences concerning that which we had learnt during different periods and in different places from the same late Grandmaster. For this reason, Lun Kai was also waiting for me at Kwok Fu's house.

At first, Kwok Fu was a little reserved. However, he emphasized that the techniques he had learnt were the 'authentic Wing Chun (Wing Tsun) kungfu'. Meanwhile, the Wing Chun kungfu techniques taught by Sifu Yip Man in Hong Kong were just: *"some modified kungfu movements, because 'Man Sok' would not willingly teach other people the authentic Wing Chun (Wing Tsun) kungfu!"*

Moreover, Kwok Fu told me a secret shared between 'Man Sok' and himself. He said: *"A few days before Man Sok went to Hong Kong, he secretly told me that he would be away from Fatshan for quite a long time. He left me four manuscripts. They were passed down by Wah Kung (Yip Man's si-fu). So that one day these could be revealed to the most outstanding juniors of the Wing Chun (Wing Tsun) clan."*

Despite my repeated requests for a look at them, he put on a show of secrecy and refused. *(Would it mean either he did not consider me one of the most outstanding juniors of Wing Chun or else he broke his promise to 'Man Sok'?)*

The Four Manuscripts Passed Down By Wah the Money Changer

Later, during one of my meetings with Lun Kai, he was generous enough to lend me all four manuscripts for photocopying. They consist of two volumes containing prescriptions and medications for ***'Tit-Da'*** (**跌打** or **'falls and injuries'**) one entitled **"Dim-Mak & Formulae for Curing"** *(Note 15)* and the other one, without a title, on chi-kung and the theories of a certain **'Soft Style of fighting techniques'.**

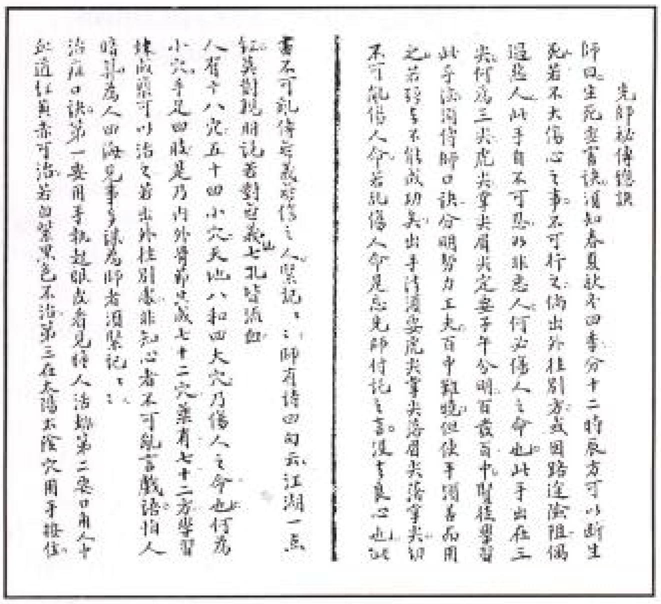
A Curse in the Book

As it transpired, I already had at least three copies of this ultra-secret ***"Dim-Mak & Formulae for Curing"*** or ***"The Occupant-Strike and Formulae for Curing"!*** A copy was given to me by the late Grandmaster Yip Man. It was a photocopy from an original manuscript. Another one, coincidentally, came from my late maternal grandfather. Although he died before I was born, I was told that he was a distinguished Chinese medical practitioner specializing in falls and injuries. It was from him that my maternal uncle, **Cheng Pak (鄭北),** learnt the medical techniques concerning these ailments. The book '*Dim-Mak & Formulae for Curing*', together with another book on medicines, had been handed down to me by my maternal uncle. The third copy of the '*Dim-Mak*' book was left by my late grandfather-in-law. From the wording in all three manuscripts, they obviously came from the same author. In the opening chapter of all three copies, there were four doggerel verses with similar meaning: *(Note 16)*

江湖一點訣，莫對親朋說；
若對親朋說，七孔皆留血。

"As to Learn a Little Knowledge for you to survive in this turbulent world you swear:
You'll keep your mouth closed even to your friends and relatives anywhere.
If you once tell people what is in there,
Your seven openings of your head will bleed like tear."

Obviously, these four verses were an attempt by the author to scare people. The owner of the books would treasure them as though they held the deepest secret in the world. Of course, whomsoever considered himself the owner of this most secret and precious text would sooner or later intentionally disclose it to his friends or relatives. Gradually, such 'secrets' became nothing but an open secret!

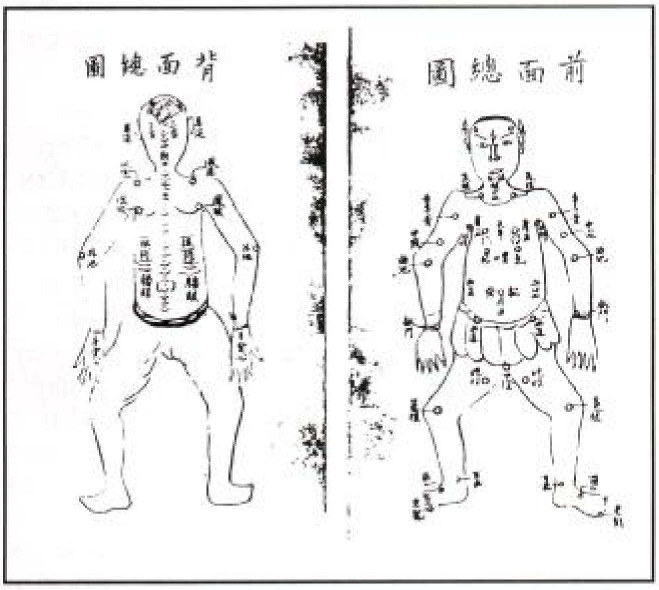


先師秘傳總訣

THE FIRST-EIGHT PAGES FROM THE MANUSCRIPT *"DIM-MAK & FORMULAE FOR CURING"* PASSED DOWN BY THE LATE GRANDMASTER YIP MAN:

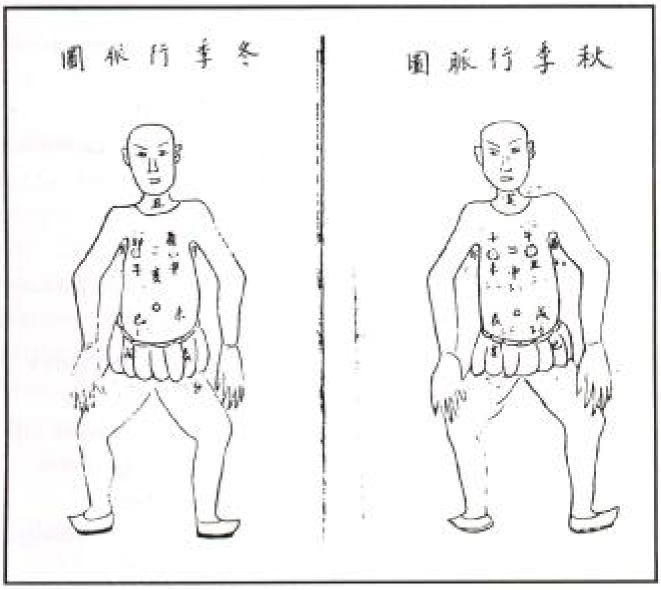
Top: The title of the first page: ***"Conclusion of the secret mottoes of the late founder"***. This page is supposed to be the theory of 'Dim-Mak' secret techniques. Please pay attention that the four doggerel verses: ***"With a drop of blood in this turbulent world you swear: You'll keep your mouth closed even to your friends and relatives anywhere. If you once tell the immoralists what is in there, Your seven openings of your head will bleed like tear"*** are not exactly the same as in the other versions. *(Please refer to Note 16)*

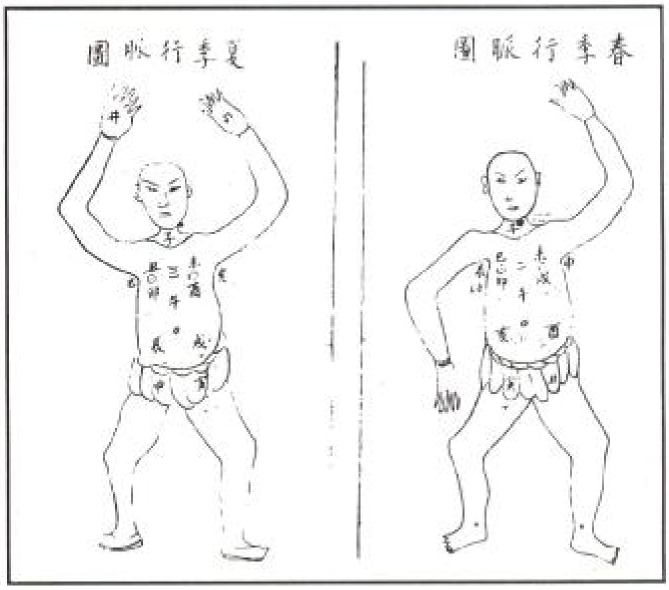
Middle: ***(Left)*** Back view of the important acupoints on the human body. ***(Right)*** Middle: Front view of the important acupoints on the human body.



Right Bottom: ***(Right)*** Diagram about the path of the 'Flow of Chi-and-Blood' circulates through the human-body according to the time-schedule in spring. ***(Left)*** The path of the 'Flow of Chi-and-Blood' circulates through the human-body according to the time-schedule in summer.

Left Bottom: ***(Right)*** Diagram about the path of the 'Flow of Chi-and-Blood' circulates through the human-body according to the time-schedule in autumn. ***(Left)*** The path of the 'Flow of Chi-and-Blood' circulates through the human-body according to the time-schedule in winter.





As for the other, this so-called "*Key of Fist-fighting*", (拳術要訣) I had actually read it a long time before I photocopied Lun Kai's manuscript. Back in the fifties, this so-called 'secret manuscript' had already been published and sold in Hong Kong. The title of the book was something like ***"The Secret of Soft Fist-fighting".*** The book concerned the techniques and concepts of Chinese ***'Yau Kuen'*** or the Soft Fist-fighting Style.

Wing Tsun kungfu is also one of the fist-fighting styles that relies on overcoming the strong by means of softness. However, on detailed study, it became evident that there were many points quite different from those principles employed by Wing Tsun kungfu. Therefore, it was obviously not a specialized Wing Tsun (Wing Chun) book. What is more likely is that it served as a reference book for Chan Wah Shun, or someone else from an earlier generation, who had somehow obtained it from elsewhere. *(In the olden time in China, most of the kungfu people used to keep their techniques as top secret, therefore, very few martial artists would write a book on their own kungfu style and sell it to the other people. Therefore, the kungfu people used to keep this kind of books as treasures.)*

Why Should Grandmaster Yip Man Cheat?

Although I did not appreciate Kwok Fu's conceited manner, I tried to persuade him to disclose the nature of the 'authentic Wing Chun kungfu' he had learnt. I asked him, casually, why he believed that Grandmaster Yip Man taught the authentic Wing Chun to him alone. Why Yip did not teach it to his many students in Hong Kong, who numbered over thousands?

He replied that *"the reason Man Sok specifically taught me the 'Real' Wing Chun kungfu before leaving Mainland China was that he hoped that I could in turn one day teach his kungfu techniques to his sons and best students."*

On reflection, this appears to be somewhat farfetched and open to question. When Grandmaster Yip Man was teaching Kwok Fu, he could never have foreseen that he would one day leave China for good! Besides, when he was teaching Kwok Fu and the others in Fatshan, his sons were also living there. If they were really interested in learning Wing Chun (Wing Tsun) from their father, they could have learnt even earlier than Kwok Fu and his fellow students!

In fact, the Yip brothers did not learn kungfu until they went to Hong Kong in 1962, many years after their father had taught Wing Chun to quite a few students. At that time, Grandmaster Yip Man had already opened his own kungfu school. Why, then, did Grandmaster Yip Man not teach the 'real' Wing Chun (Wing Tsun) techniques to his sons and best students directly, rather than through the hands of Kwok Fu?

The Pictures & Films

There is further evidence to discredit Kwok's story. Grandmaster Yip Man once had a series of photographs taken showing him demonstrating kungfu. He also shot two 8-mm films. One of these two films was taken shortly before he passed away. The purpose of the late Grandmaster was to provide an opportunity for later generations to view the correct movements of Wing Tsun kungfu. There is a Chinese saying that *"One will not tell lies when one is dying."* Could it be that the movements demonstrated personally by Grandmaster Yip Man, even at the time when he knew he was about to die, were also "not real"?

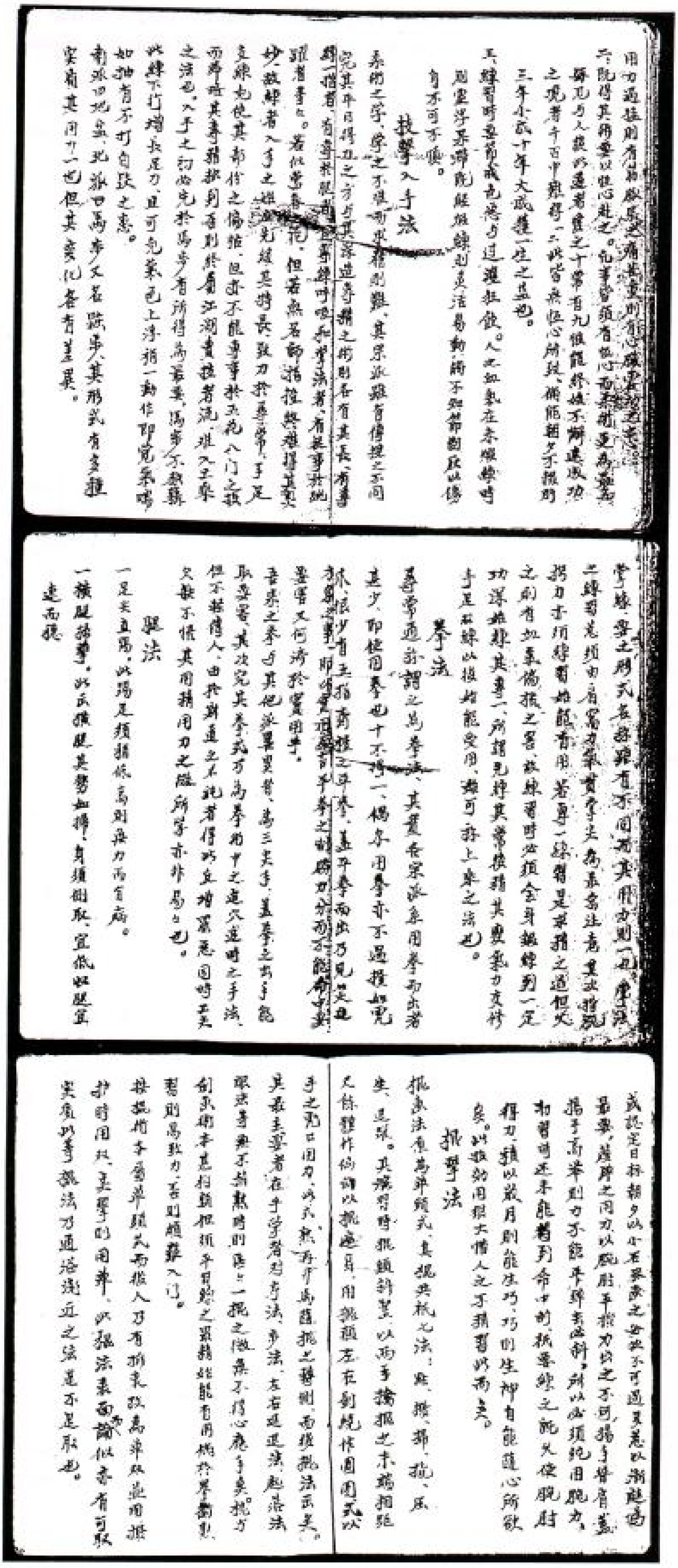
Of course, to avoid irritating Kwok Fu and thwarting my research efforts, I did not argue with him over this, although such thoughts entered my mind at that very moment. Instead, I went on asking him, out of genuine curiosity, which movements taught by the late Grandmaster in Hong Kong were incorrect?

At this time, I volunteered to show him, one by one, all the Wing Tsun sets, dummy techniques and even the Doubleknives techniques that I had learnt from Grandmaster Yip Man directly.

This little trick of mine, *'casting a brick to get jade'*, as the old Chinese saying goes, worked exactly as I had hoped. Not only did Kwok Fu offer his own views without hesitation, he even told Lun Kai to demonstrate all his kungfu sets one by one. These included the Wooden Dummy Techniques and the Six-and-a-half Point Long Pole set. This allowed me to compare them with the Wing Tsun movements I had learned in Hong Kong.

The Differences between the Hong Kong & Fatshan Styles

In certain aspects, the kungfu sets and theories demonstrated by Kwok Fu and Lun Kai did indeed differ from those we had learnt in Hong Kong. These differences were particularly apparent in the Wooden Dummy Techniques.



THREE PAGES FROM THE MANUSCRIPT "KEY OF FIST- FIGHTING"

The whole hand-written book consists of 37 pages, including the chapters on Chikung, Theory of *Kong* (剛) & *Yau* (柔) *(the Rigid force & the Flexible force),* description of hand-techniques and leg-techniques in fist-fighting, methods on training of eye-sight & hearing power, with appendix of the Jumping method, stone-throwing techniques, pole techniques, etc.

Top: In Pg.10 (left) & Pg.11 (right), in the chapter of "The Door of Fist-fighting", reads: *"the <u>flexible techniques</u> are not difficult to learn but difficult to find..."* This maybe the reason to make Kwok Fu & Lun Kai believe that this is a secret book on Wing Tsun (Wing Chun) techniques.

Mid: In Pg. 22 (left) & Pg. 23 (right), in the chapter of "The Fist-fighting Techniques", reads: *"People usually called Chinese Kungfu as 'Kuen-Fat' (Fist-fighting Techniques). In fact, there are not too many kungfu styles really using fists for fighting. Evening if they use their fists to fight, they just apply the finger-techniques such as the 'tiger-claws' or so, they would rarely apply a Ping-kuen (flat-fist) to punch their enemy, because it is a stupid movement. The area of a ping-kuen is too wide so the force can not be concentrated in one point. That is why it is not a practical hand-technique... The Saam-tsim-sau (three-pointed-hand) is a kind of special fist-holding method. It can concentrate all the force into one point while striking. Further, it is a 'lethal-point striking hand-technique" in fist-fighting..."* We can assume that Kwok Fu & Lun Kai must be deeply influenced by the above theory to believe that the *3-pointed-hand* is much better than the flat-punch as taught by Grandmaster Yip Man. (Note 17)

Bottom: In fact, the only thing in this book similar to the Wing Tsun Kungfu style is the pole techniques —— as in Pg. 28 (right) & Pg. 29 (left). In the chapter of "Pole Techniques", it reads: "...there are 7 striking methods only; they are 點 (*Dim* or hammering), 撥(*Boot* or whipping), 掃 (*So* or sweeping), 撬 (*Giu* or prying up), 壓 (*Art* or pressing down), 坐(*Jor* or Lowering), 退躍 (*Tui-Yuk* or Jumping backward). Although the keywords are not exactly the same as in the Wing Tsun 6-&-a-Half-point pole techniques, we can clearly see the similarity. (Note 18)

Another difference was that they would not hold their fist as a *ping kuen* (平拳) or 'flat fist', as in the *yat-gee-kuen* or 'character-"*SUN*" thrusting punch' during their thrusting punch.

(N.B. The Wing Tsun \ Wing Chun people usually refer to it as 'Yat-Gee-Chung-Kuen' which means the way of performing a thrusting punch in such a manner that the upright fist looks like the Chinese character '日' which is pronounced 'Yat', meaning 'the Sun'.)

Instead, they would hold their fist in the position known as *Fung-ngan-kuen* (鳳眼拳) or Phoenix-eye Fist. After thrusting with the entire arm to its full length, the fist would immediately be slightly withdrawn, with the elbow kept bent. This was not in line with the principle behind the Wing Tsun 'thrusting punch' taught and demonstrated by Grandmaster Yip Man himself. According to the teachings of the Grandmaster, whenever the thrusting punch is applied, the arm is thrust out to its full length and the entire arm must be straightened. In the terminology of Wing Tsun, this is known as 'elbow-lock'. The purpose of this is to avoid any loss of the thrusting punch's force due to the counter-force caused by hitting the enemy's body through this action. Therefore, the force of the punch would penetrate more deeply into the opponent's body.

Kwok Fu's method of holding their fist was obviously influenced by *"The Key of Soft Fist-fighting"* book. He exaggerated this form of 'phoenix-eye punch' by bending the index finger in an acute angle and made it protrude from the other three fingers as *Saam-tsim-sau* (三尖手) or 3-pointed-hand. This was another term used in that manuscript!

Oi Huen-Sau & The Flying Monkey Style

They distinguish between *Oi Huen-sau* (外圈手) or External Circling-hand and *Noi Huen-sau* (內圈手) Internal Circling-hand). In the Wing Chun (Wing Tsun) kungfu sets practiced in Hong Kong, we use only the Internal and not External Circling-hand.

This External Circling-hand movement reminded me of my visit to West Berlin in 1977 at the invitation of **Sunthus Supasturpong**, one of the foremost former Thai boxing champions and an expert in the ***'Ling Lom'*** or 'Flying Monkey' style. *(Note 19)* The purpose of this trip was to exchange our knowledge of fist-fighting techniques. That was the first time I saw the External Circling-hand movement.

I still recall how I said to him, half-jokingly: *"Just as your Flying Monkey style has the 'External Circling-hand' movements, so do we in Wing Tsun have the 'Internal Circling-hand'. Wouldn't it be perfect if we could incorporate them and have both the Internal and External Circling-hands?!"*

Same as the Hand-written Book

There was something else I noticed. Just as it had been described in a handwritten book I obtained from another Wing Chun branch, there were only three kicking techniques in the Wooden Dummy Techniques set practiced by Kwok Fu and his fellows. These kicks were similar to the leg techniques of the Flying Monkey style. From the above, it was obvious that, in its earlier days, Wing Chun kungfu had only three basic kicking methods. Furthermore, it proved that the Flying Monkey style in Thailand was very closely related to the original Wing Chun style. Even if they had not developed from exactly the same source, both of them must have been greatly influenced by the same original style. Otherwise, there could not have been so many similarities between them.

'Authentic' & 'Inauthentic'?

Kwok Fu was very proud of his own 'Authentic Wing Chun kungfu', yet after I had performed a few *Chi-Sau* techniques with him and his son, my feeling about his Wing Chun techniques was that they were nothing that special!

Unquestionably, I believed that, during his younger days, Kwok Fu had endured a lot of tough kungfu training. His efforts in the past could still be perceived from his muscular arms and fairly robust figure, even though he was already 50 years old when I met him. However, in terms of concept and technique, if he insisted that this was the 'Authentic' Wing Chun kungfu, then I would rather learn the 'Inauthentic' techniques taught by Grandmaster Yip Man during his latter days!

Why Push First?

The criticism above is based not on any prejudice against Kwok Fu, but rather as a result of my technical observations. For instance, after watching Kwok Fu performing *Chi-Shang-Sau* (黐雙手) or Double-Arm-Clinging exercises with Lun Kai and the other person, I found that he liked to use a technique of suddenly pushing the shoulder of his opponent with his palm

before making further attacks. His aim was to make the enemy's body lose its prime position facing him so that he could easily continue with his follow-up attack.

However, there is one thing he did not realize. If he could succeed in pushing his opponent aside with his first movement, why did he not simply hit his enemy with that first movement? On the other hand, if he could not 'touch' the opponent with the first push, he could not hit his enemy anyway!

Hitting People According to Seasons & Time-tables

Beside the techniques described above, Kwok Fu has also invented some palm-striking methods based on *the positions of the 'Eight-diagram'* and according to *the 'Four Seasons and the Twelve Two-hour Periods'.* *(Note 20)* Clearly, it is the manuscript entitled "Dim-Mak & Formulae for Curing" that influences Kwok Fu's idea. Judging from this theory, I dare say that Kwok Fu's practical fighting experience is very limited!

'Head of the Blood Circulation'

According to the manuscript *'Dim-Mak & Formulae for Curing'*, there is a *'Head of the Blood Circulation'* in an individual's body. However, its position might differ in all four seasons and different periods. Therefore, once familiar with this inter-relationship between the blood circulation, the four seasons and the twelve two-hour periods, one could supposedly incorporate this knowledge with such skills as *'Dim-Mak'* (點脈), *'Dim-Yuet'* (點穴) or, literally translated as 'Acupoint-strike techniques', to hurt or even kill the enemy. It was said that sometimes you could even apply this technique without your target's realizing it, and that this person would then die from internal injuries after a long period of time.

All pugilists with practical fighting experience can understand that when two men are in combat, even landing a heavy blow on the opponent's certain position is often not that easy. Therefore, I dare say that it is completely impossible for someone to think in advance of attacking such-and-such an acupoint in such-and-such a manner and at such-and-such a specific time of the day!

If you assume that your enemy will stand still like a wooden dummy, and let you hit whichever acupoint you wanted to attack, then you are the "Dummy"!

Moreover, if there were so many *Saay-Yuet* (死穴) or 'deadly acupoints' on a human body, then many professional Thai and western boxers should have died after two or three matches.

(Perhaps their opponents did not know how to strike their acupoints at the right time in the right season! Ha, Ha!)

Apparently, Grandmaster Yip Man had certain reservations with regard to footwork when teaching his students in Fatshan. This was because footwork was always regarded as the most advanced technique of Wing Tsun kungfu. Many people might think that Wing Tsun kungfu specializes on hand techniques while neglecting the techniques of the lower body. However, the opposite is true!

The late Grandmaster Yip Man pointed out that:

"Wing Tsun kungfu is capable of surpassing other styles of kungfu with its hand techniques. However, when one has to fight against an enemy who is also a Wing Tsun pugilist with higher attainments, one would have to rely on one's leg techniques."

For this reason, the footwork is regarded as the most secret aspect of Wing Tsun kungfu. Even when you learn the Wooden Dummy Techniques, the leg techniques are only taught during the later stages.

With regard to *Siu-Nim-Tau, Chum-Kiu, Biu-Tze* and the Six-and-a-half Point Long Pole set, these were not very different from those taught by Grandmaster Yip Man in Hong Kong. Of course, certain aspect of positioning, sequence and so on, might not be the same, but this is understandable.

Lun Kai the Easy-going person

During the thirteen years that followed, I frequently revisited lots of the old natives of Fatshan whenever I was free. I met many of the seniors of the various Wing Chun branches as well as the other kungfu people. Of course, the one I visited the most was Lun Kai. With his easy-going character, frankness and modesty, our relationship became very close quickly. In addition, his totally unreserved attitude provided me with great assistance in gathering material on Grandmaster Yip Man's first stage of teaching Wing Chun kungfu in Fatshan.

FOOTNOTES:

1/ The name of Dr Leung Jan's pharmacy is always a subject to controversy. Grandmaster Yip Man, Lee Man, as well as the students of the late Grandmaster Ng Chung So, all said that it was called ***'Jan Sang Tong'*** **(贊生堂).** However some other Wing Chun and Weng Chun people said that it should be ***'Hang Chai Tong'*** (杏濟堂), ***'Jan Yuk Tong'*** (贊玉堂) or even ***'Wing Sang Tong'*** (榮生堂)! *(See also "Sifu Fung Chun & His Side-Positioning Wing Chun Style" for the explanation of 'Hang Chai Tong'.)*

2/ See also my other book *"Wing Tsun Kuen"* about how Chan Wah Shun was accepted by Dr Leung Jan.

3/ Please refer to *"Mok Pui On & His Interview with Grandmaster Yip Man"* for details.

4/ See also *"Sifu Yiu Kay & His Style"* concerning Sifu Ng Chung So.

5/ The Chinese used to attach the honorific **'Kung'** (公) to the names of aged men, after either their own-names or their family-names. *'Kung'* here means 'grand-pa' or 'a respectable aged man of the higher generation'.

6/ See also my other book *"Wing Tsun Kuen"* about how Grandmaster Yip Man met Leung Bik in Hong Kong.

7/ According to tradition of the Wing Chun (Wing Tsun) clan, ***There can be no two 'kungfu fathers' (si-fu) within the same clan.*** There is another saying: ***One who once becomes your 'si-fu', one will be regarded as your 'Father' for your whole life!***

Therefore, as a rule, the first person that accepts a student as his *to-dai (*kungfu son) will be the *'si-fu'* of this student forever. That was why, though Grandmaster Yip Man did not learn as much from Chan Wah Shun as he did from Ng Chung So, he still called Ng *'si-hing'* instead of *si-fu*.

8/ See also *"Sifu Yiu Kay & His Style"*.

9/ Opium dens were not regarded as being too immoral at that time. Although it was prohibited by the government, people regarded this kind of opium dens as the clubs they could go to for smoking, gambling and other kinds of entertainment, just like the western people smoking marijuana and playing cards in some kinds of bars nowadays.

10/ In 1994, Kwok Fu was 74, Lun Kai 69, and Chow Kwong Yiu 71 years old. However, the first time I did chi-sau with Kwok Fu, he was only 62 years old.

11/ See also *"Sifu Yuen Kay Shan & His Style"*.

12/ See also *"Sifu Yuen Chai Wan & His Style"*.

13/ The *Kuo-min-tang* was the political organization formed to govern the whole of China right after the revolution led by Dr Sun Yat Sun, the father of New China. In 1949, when the Communists occupied most of the cities in Mainland China, they retreated to Taiwan.

14/ Sifu Chan Yu Min called his style as 永春 (Weng Chun) instead of 詠春 ('Wing Tsun' or 'Wing Chun').

15/ ***Dim-Mak*** (點脈), literally means **'to touch the acupoints'.** According to Chinese folklore, dim-mak is a top-secret technique. An expert with this kind of skill can apply a light touch with his fingers, folded fan, or even a brush to hurt his enemy. Once the victim has been affected, he may become paralyzed or comatose or die immediately, a few days later, or even a year later. It depends on which acupoint the dim-mak expert hits.

16/ In Grandmaster Yip Man's manuscript, however, a little different meaning is changed. Say, in the first sentence, instead of ***"As to Learn a Little Knowledge for you to survive in this turbulent world you swear"***, it reads: ***"With a drop of blood in this turbulent world you swear".*** And in the third sentence, instead of ***"If you once tell people what is in there"***, it reads ***"If you once tell the immoralists what is in there".***

17/ Some kungfu people believe that if they can concentrate the force in one or two small points on the fist, they may make the punching force penetrate deeper into the enemy's body. In fact this is only a **"pure idealistic theory"**! In reality, it is not exactly the same as what those martial-artists think. They obviously forget that their fists are never steel & iron but flesh & blood. Once if one hits too heavy on a hard object, one would hurt one's fist easily. This is exactly the reason no warrior would use a sharp sword to crash the big wooden gate but a big blunt wooden pillar in olden-time-battles. Although a steel sword can be very sharp and much harder than wood, it will easily break into two if someone uses it to stab into a thick wooden gate. On the contrary, the contact-area of the pillar is wide enough to form strong resistance against the thick gate. Base on the same reason, the *ping-kuen* or 'flat-fist', as its contact-area is wide enough, a Wing Tsun pugilist can be safe enough to apply his full strength in a punch. People just need to launch a flat-fist & a 3-pointed-sau *(or, phoenix-eye-fist)* to punch onto a hard object, can surely find out which one causes him more pains & which one can make him feel easier to exert his full power onto the hard object.

18/ According to my understanding, the basic movements of the "6-&-a-Half-points" in the WingTsun long pole techniques should be: ***Cheong*** (槍) or spearing, ***Kom*** (冚) or covering, ***Tilt*** (挑) or sideward flicking, ***Boot*** (撥) or sweeping, ***Chau*** (抽) or jerk-up, ***Tarn*** (彈) or flip and ***Poon-je-lan*** (半遮攔) or half-fencing.

19/ See also *"The Real Origin of Wing Tsun"* for details.

20/ Instead of 24 hours as in the Western world, the ancient Chinese subdivided a whole day into 12 hours. Each section of time, or Chinese hour, has a name. It started with 11:00 PM to 1:00 Am, which is called *Tzu* (子). *Chou* (丑) lasted from 1:00 AM t 3:00 AM, and so on.

THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#1 — #3 Setting up the stance

#4 Crossed *Gaun-sau*





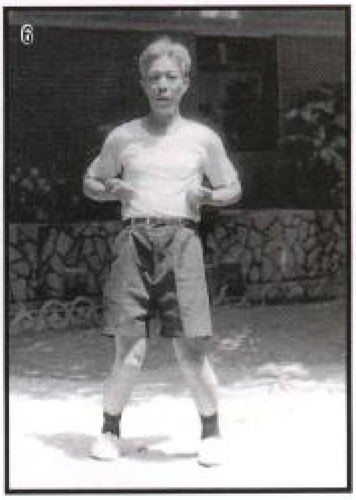




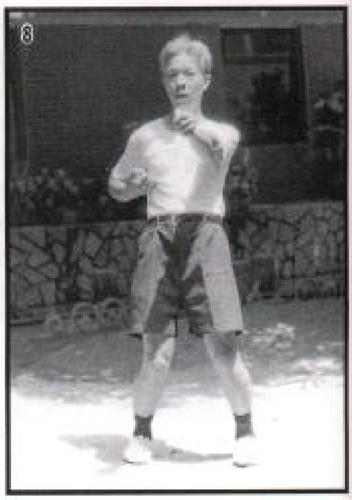
#5 — #6 Withdrawal of fists

#7 — #8 Left *Chung-kuen* (Thrusting punch)









#9 — #13 Left *By-Tze* (Swaying-fingers) movements (3 times)









THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#14 — #15 Left *Oi Huen-sau* (External Circling-hand) movement

#16 Withdrawal of left fist









#17 — #18 Right *Chung-kuen*

#19 — #23 Right *By-tze* movements (3 times)







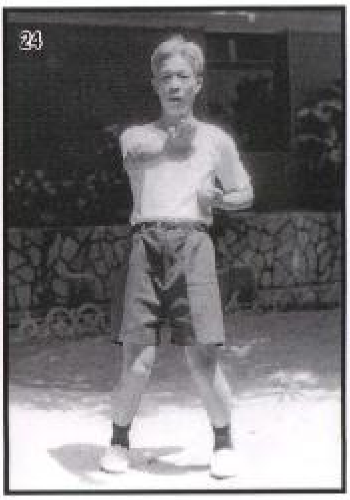


#24 — #25 Right *Oi Huen-sau* movement





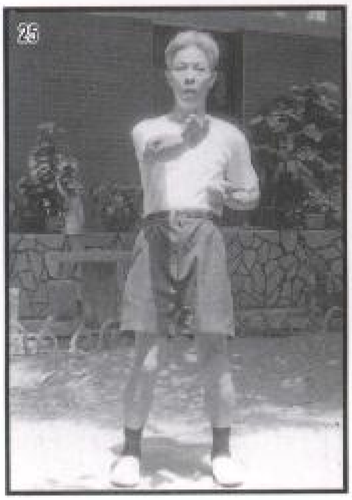


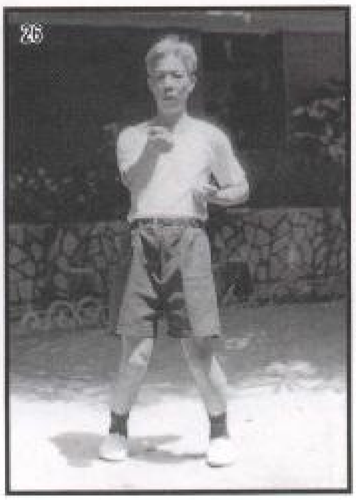


THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#26 — #27 Withdrawal of right fist

#28 — #29 Left *Tan-sau*







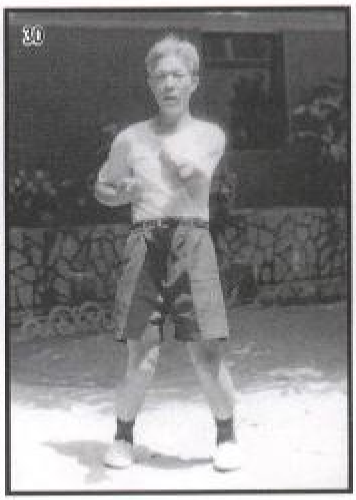


#30 Changing to *Fook-sau*

#31 Pushing out *Fook-sau*

#32 Changing to *Wu-sau*









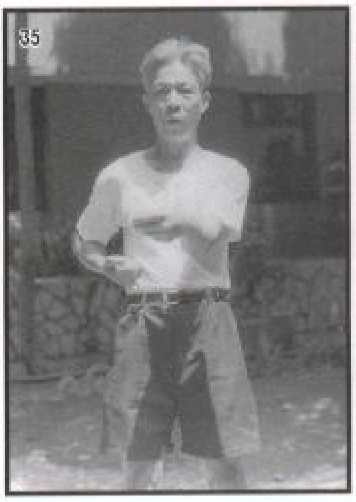
#33 Withdrawal with *Wu-sau*

#34 — #35 Pushing out *Fook-sau*

##36 — #37 Withdrawal with *Wu-sau*









THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI



#38 *Fook-sau* (2nd time)



#39 — #40 Withdrawal with *Wu-sau*





#41 *Fook-sau* (3rd time)



#42 — #43 Changing to *Jark-Pak-cheung*





#44 Changing to *Ching-cheung*



#45 *Ching-cheung*



#46 — #47 Withdrawal of left fist



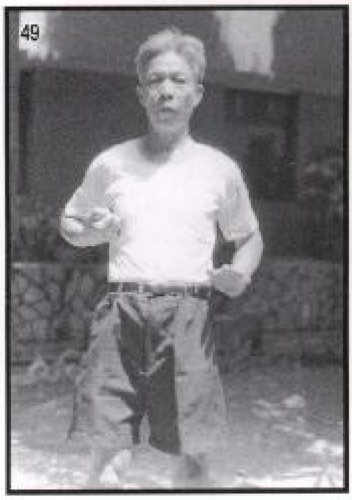


48

Repeat the
Right-hand-side
1 Tan-sau
&
3 Fook-sau
movements
as from
Illustrations #28
to #47

THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#49 — #50 Left *Gum-sau*





#51 Right *Gum-sau*



#52 — #54 Back *Gum-sau*



#53 — #55 (Back-views)







#56 — #57 Front *Gum-sau*





#58 — #59 Changing to Double *Lan-sau*





#60 Changing to *Fat-sau*



THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

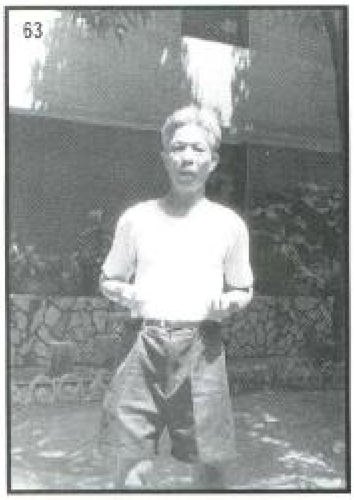
#61 Left & Right *Fat-sau*



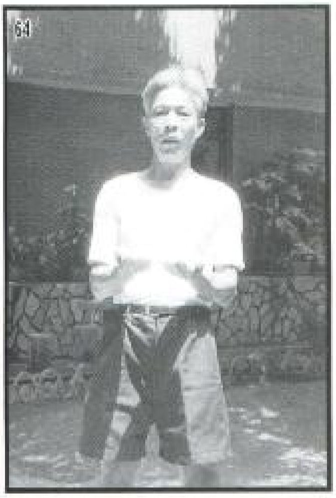
#62 Double *Lan-sau*

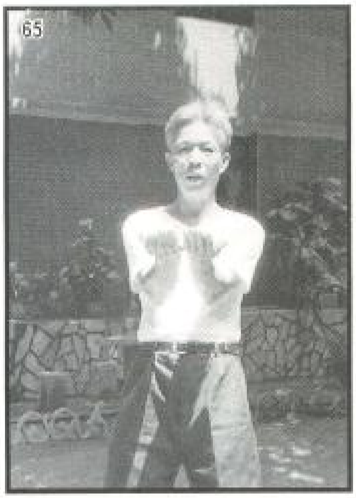


#63 Withdrawal of fists



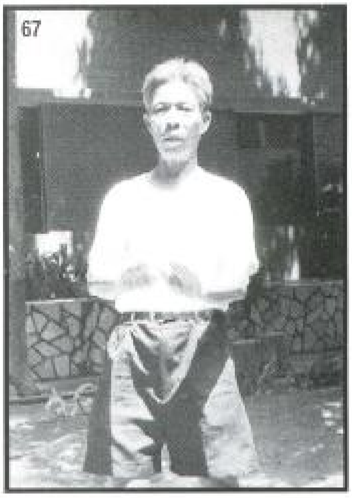
#64 — #65 Double *Tan-sau*





#66 — #67 Changing to Double *Jut-sau*

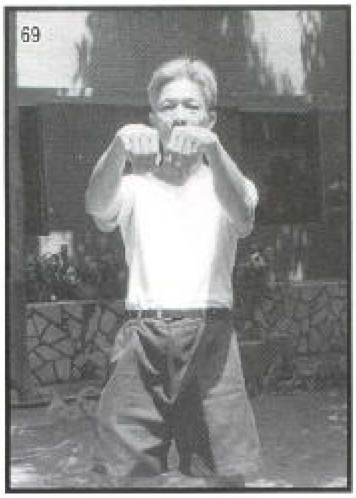




#68 Double *Biu-tze-sau*

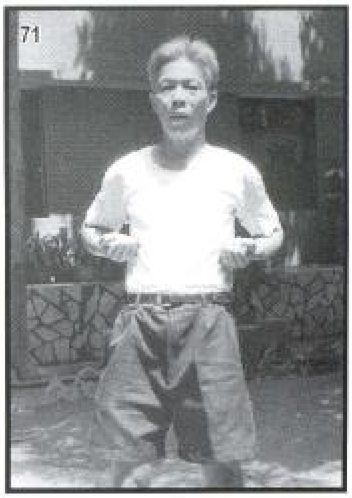


#69 Huen-sau



#70 — #71 Withdrawal of fists





THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#72 — #73 Upper *Tan-sau*





#74 *Jum-sau*

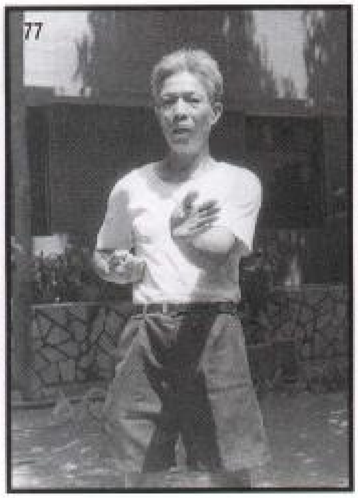


#75 Upper *Tan-sau*



#76 — #78 Changing to *Wang-cheung*







#79 — #80 Withdrawal of left fist





81

Repeat the Right-hand-side Upper Tan-sau to Jum-sau & Dai-cheung movements as from Illustrations #72 to #80

#82 — #83 *Jark-Pak-cheung*





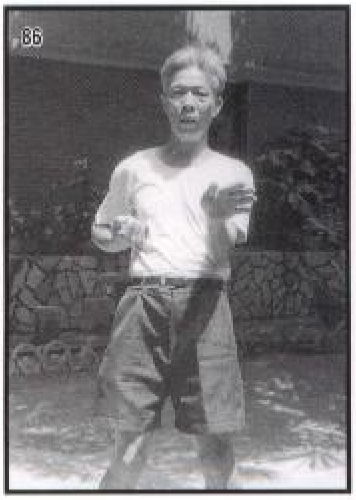
THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

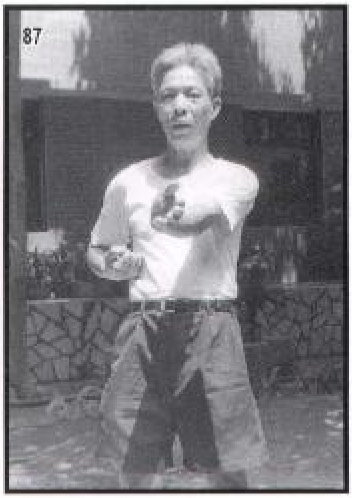
#84 — #85 Left *Gwat-sau* movement





#86 — #87 Changing to *Wang-cheung*





#88 — #89 Withdrawal of left fist

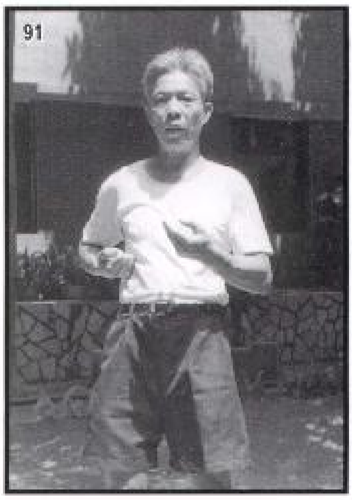


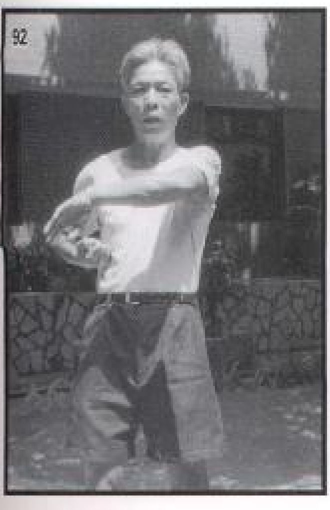


90

Repeat the
Right-hand-side
Wang-cheung
to
Gwat-sau
movements
as from
Illustrations #82
to #89

#91 — #92 Left *Bong-sau*

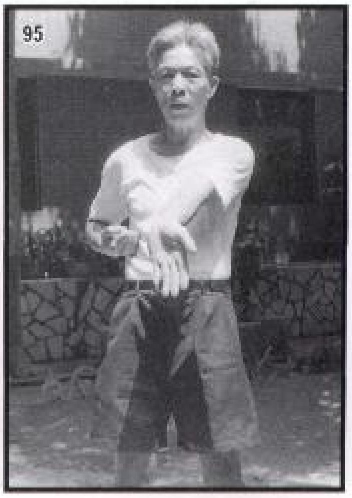




#93 — #95 Changing to Left *Dai-cheung*

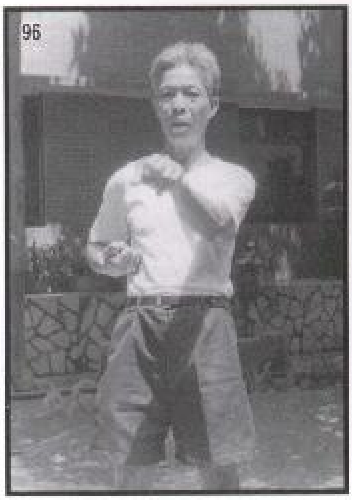






THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#96 — #97 Withdrawal of left fist





#99 Double *Gaun-sau*

98

Repeat the
Right-hand-side
Bong-sau
&
Dai-cheung
movements
as from
Illustrations #91
to #97



#100 — #101 Withdrawal of fists





#102 — #104 Right *Tut-sau* Movement





#105 — #106 Left *Tut-sau* Movement





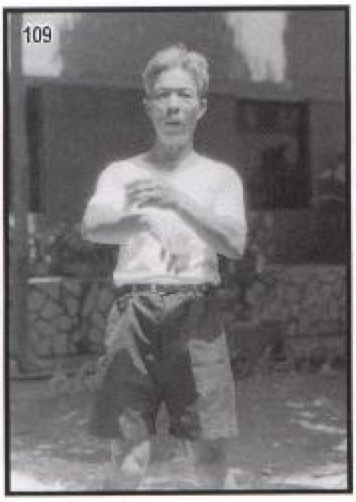




THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#107 — #108 Right *Tut-sau* Movement





#109 — #112 Withdrawal of fists







#113 Double *Gum-sau*



#114 — #115 Right *Chung-Kuen*





#116 — #117 Left *Jut-sau Chung-kuen*





#118 — #119 Right *Jut-sau Chung-kuen*

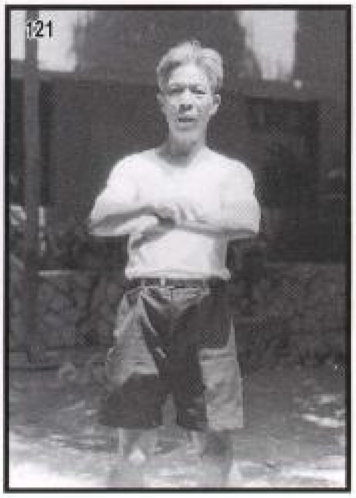




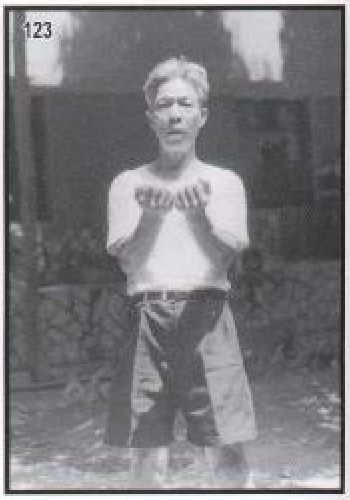
THE SIU-NIM-TAU SET DEMONSTRATED BY SIFU LUN KAI

#120 — #125 Withdrawal of arms









#126 Double *Gum-sau* (Ending Movement)

#127 End of the set









CONCLUSION

Although Kwok Fu and Lun Kai claim to be the earliest students of Grandmaster Yip Man in Fatshan, the SIU-NIM-TAU set performed by Sifu Lun Kai is not exactly the same as the one taught by the late Grandmaster to his students in Hong Kong.

The biggest difference is that the *Huen-sau* (Circling-hand) movements are not from outside to inside (Internal Circling-hand movement) but from inside to outside (External Circling-hand movements).

All the punches are in the shape of phoenix-eye fists. Further, Sifu Lun Kai does not totally stretch his arm in every strike. Instead, his would keep the arm a little bent. This is exactly the method in the other kungfu style.

Please pay attention that he withdraws his fists back to the armpits right after the Double *Lan-sau* movement. Then he does the Double *Tan-sau* by stretching out the arms again. However, in the Hong Kong style, the Double *Tan-sau* should be done right after the Double *Lan-sau* so as to make the whole sequence unbroken.

GENERAL DESCRIPTION OF THE CHUM-KIU SET DEMONSTRATED BY SIFU LUN KAI

On the whole, the CHUM-KIU set performed by Sifu Lun Kai is not so much different from the one taught by the late Grandmaster Yip Man to his students in Hong Kong.

Same as in the beginning of the Siu-Nim-Tau set, Lun Kai started with the *Oi Huen-sau* (外圈手) and the *Saam By-tze* (三擺指) movements. There are also the *Saam Yiu-sau* (三搖手 or 'Swaying-arm for 3 times') movements in the beginning of Chum-Ku. As well, all the punches are in the shape of phoenix-eye fists.

There is no Frontal Thrusting-kick before the Stepping *Bong-sau* sequence. In the show, Sifu Lun Kai only did one Frontal Thrusting-kick before doing the Lower *Bong-sau* sequence. (While, in the Chum-Ku set taught by Grandmaster Yip Man to his students in Hong Kong, there are two Frontal Thrusting-kick movements; one before the Stepping *Bong-sau* sequence, another one before the Lower *Bong-sau* sequence.)

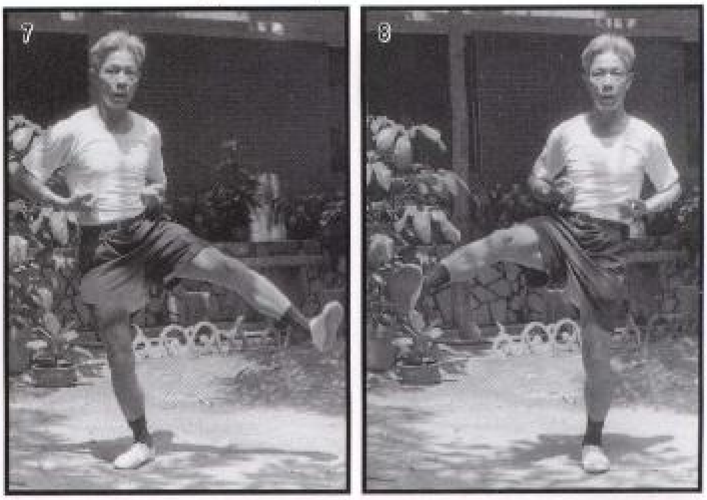
Instead of one left Slant Thrusting-kick at the end of the set, Lun Kai performs the same kick at both sides.

(Below) #1 — #4 Side view of the last ***Saam Yiu-sau*** movement performed by Sifu Lun Kai



#5 — #6 The Frontal Thrusting-kick before Lower ***Bong-sau*** sequence





#7 — #8 The left & right Slant Thrusting-kicks at the end of the set

THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#1 — #3 Setting up the stance



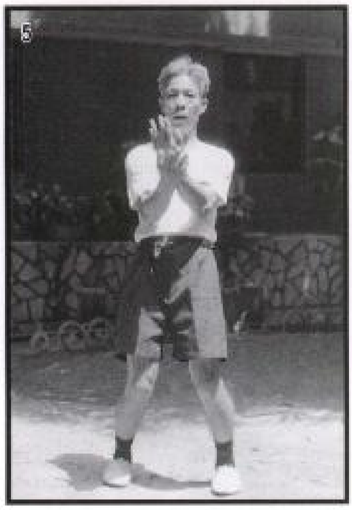




#4 Crossed *Gaun-sau*



#5 — #6 Withdrawal of fists

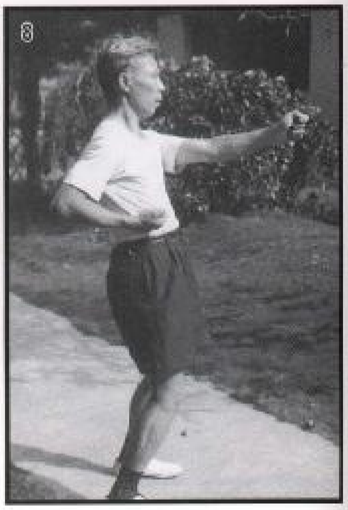




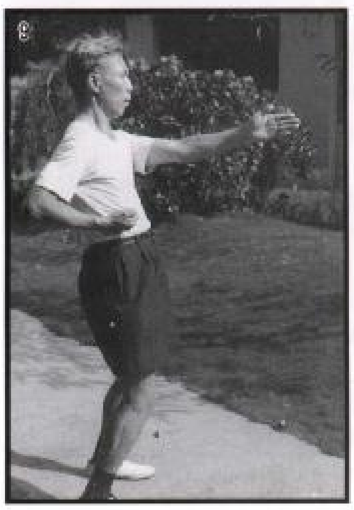
#7 *Chung-kuen* (Thrusting punch)



#8 *Chung-kuen* (Side view)



#9 — #13 Side view of Left Vertical *Yiu-sau* (Swaying-hand) movements (3 times)









THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#13 — #14 Side view of the Left *Oi Huen-sau* (External Circling-hand) movement

#15 — #16 Withdrawal of the fist









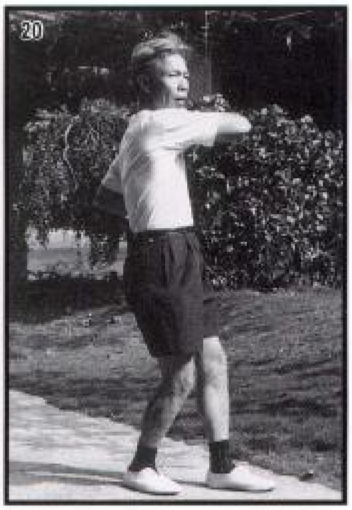
#18— #20 *Pie-jarn* (Hacking Elbow-strike) to left side

17

Repeat the
Right-hand-side
movements
as from
Illustrations #4
to #16

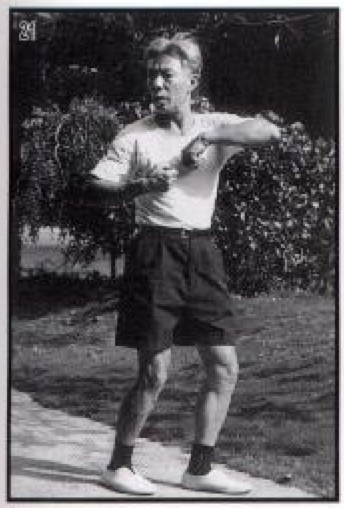


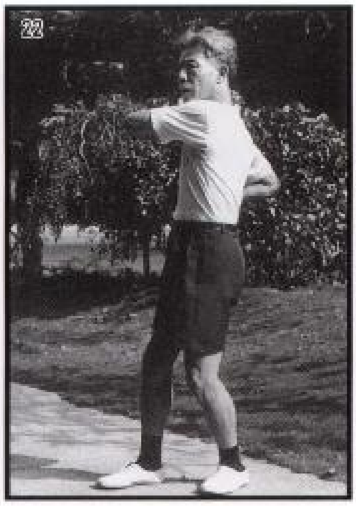




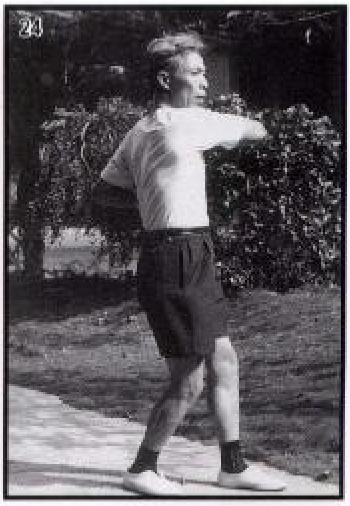
#21 — #22 *Pie-jarn* to right side

#23 — #24 *Pie-jarn* to left side









THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#25 — #28 Stepping to the left side with *Sheung Biu-tze-sau* (Double Thrusting-fingers)









#29 — #31 *Sheung Huen-sau* & Withdrawal of fists

#31— #34 *Huen-gerk* (Circling-step)





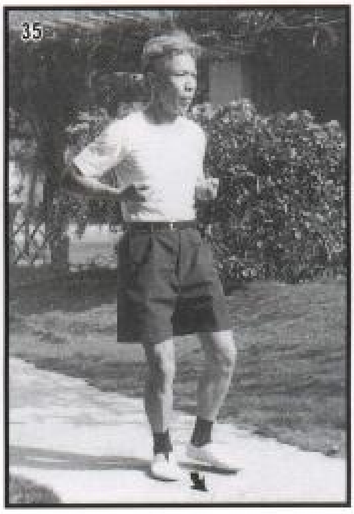




#35— #38 *Huen-gerk* (Circling-step)









THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#40 — #41Right *Don-sau* (Swinging-arms)





39

Repeat the Right-hand-side movements as from Illustrations #19 to #38



#42 — #43 Left *Don-sau*

#44 *Gum-sau*









#45 — #46 *Huẹn-got-sau*

#47 — #48 Changing to *Gum-sau*









THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

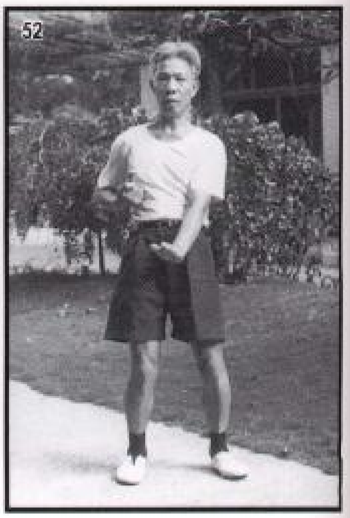
#49 — #50 *Huen-got-sau*





#51 — #52 Changing to *Gum-sau*





#53 — #54 *Tut-sau*





#55 *Oi Huen-sau*



#56 Withdrawal of the fist



57

Repeat the
Right-hand-side
movements
as from
Illustrations #40
to #56

#58 — #59 *Sheung-har Gaun-sau* (High-&-low Splitting-arms)





#60 *Sheung-har Gaun-sau*



THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#61 *Sheung-har Gaun-sau*



#62 — #64 Changing to *Gum-sau*







#65 — #66 *Tut-sau*





#67 *Oi Huen-sau*



#68 Withdrawal of the fist



69

Repeat the Right-hand-side movements as from Illustrations #58 to #68

#70 — #71 *Kwun-sau* to the left side





#72 — #73 *Kwun-sau* to the right side



THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI



#74 — #76 Right *Gum-sau Chung-kuen*

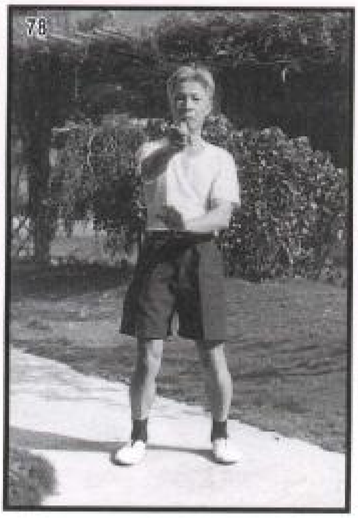




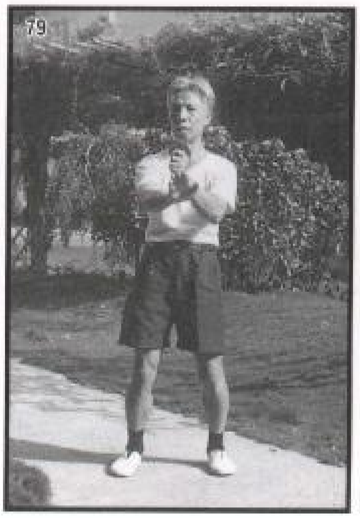


#77 — #78 Left *Gum-sau Chung-kuen*





#79 — #80 Right *Gum-sau Chung-kuen*





#81 — #83 *Kwun-sau* & Withdrawal of fists







84

Repeat the
Right-hand-side
movements
as from
Illustrations #70
to #83

THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#85 *Sheung Kam-na-sau*



#86 — #87 Turning to the left side





#88 — #89 *Au-kuen* (Hook-punch)



#89 — #92 Changing to *Dai-cheung*

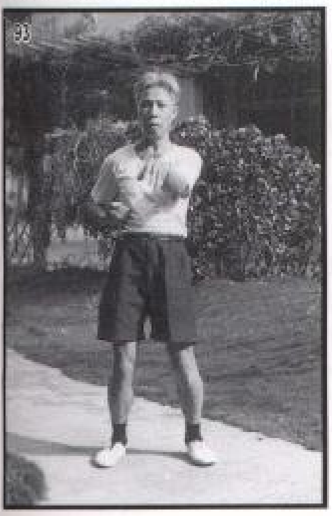








#93 — #94 *Oi Huen-sau* & Withdrawal of the fist





95

Repeat the
Right-hand-side
movements
as from
Illustrations #85
to #94

#96 *Sheung Gaun-sau*



THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI

#97 — #98 Left *Tut-sau*





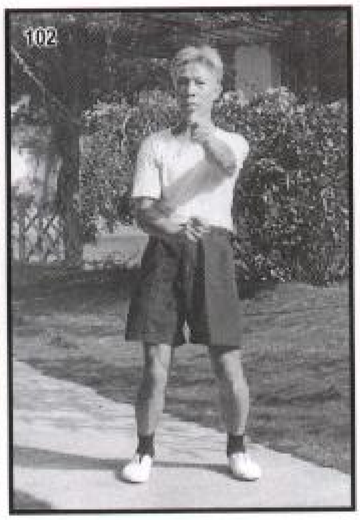
#99 Right *Tut-sau*





#100 — #102 Changing to *Shang-kuen* (Double-punch)





#103 — #104 *Fan-sau Shang-kuen* (Returning Double-punch)





#105 — #106 *Kwun-sau* & Withdrawal of fists



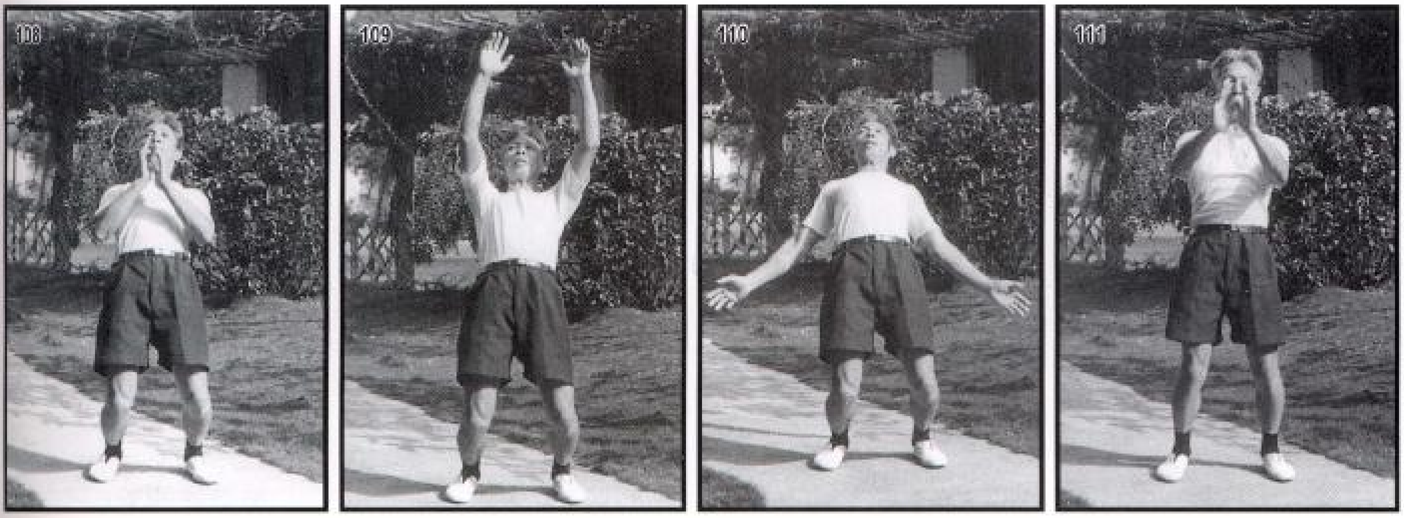


#107 — #111 *Dai Fan-che-sau* (Big Wheeling-arms)



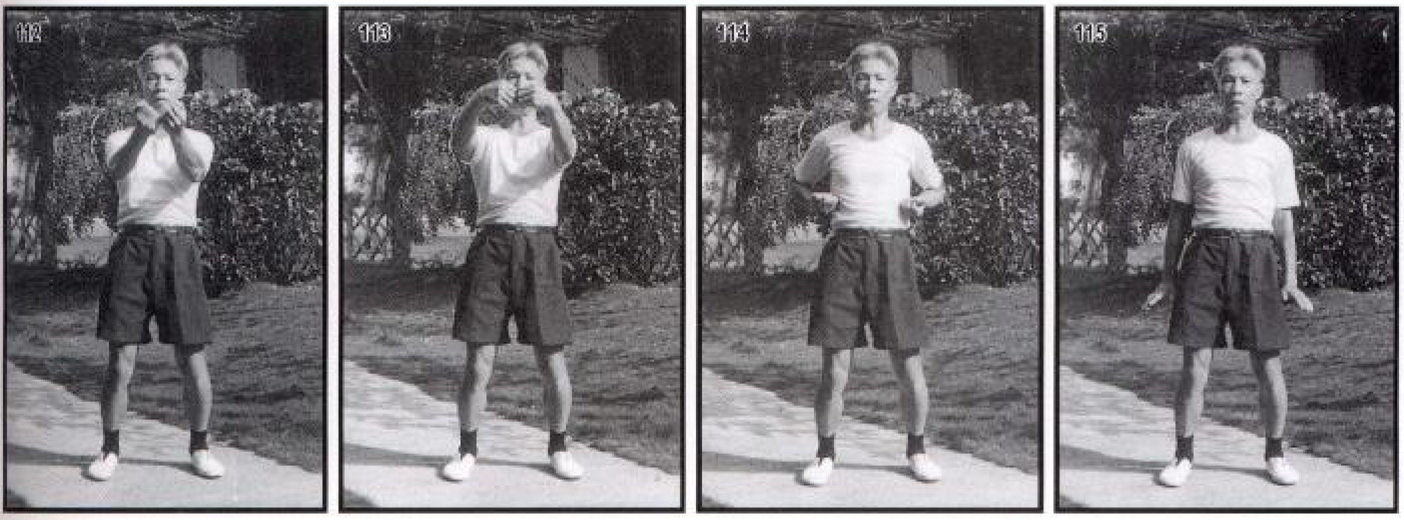


THE BIU-TZE SET DEMONSTRATED BY SIFU LUN KAI



#112 — #114 *Kwun-sau* & Withdrawal of fists

#115 End of the set



CONCLUSION

The biggest difference of the BIU-TZE set between Grandmaster's Hong Kong students and the one performed by Sifu Lun Kai is that he only did the *Pie-jarn* movements in the first part of the set. However, Grandmaster Yip Man used to teach his students in Hong Kong totally 12 elbow-striking movements, separately included in three different sections in the beginning of the set. Further, there are no high and low *Chang-sau* (鏟手 or 'Spade-hand') movements, as in the Hong Kong version.

The sequence of the set is not exactly the same as in the Hong Kong version, though the movements are quite similar. Please pay attention that Sifu Lun Kai also performs a *Kwun-sau* sequence right after the *Sheung-har Gaun-sau* (上下捷手 or High-&-low Splitting-arms) sequences. This is not a bad idea. I wonder this may be one of the 'missing techniques' which the late Grandmaster had forgotten to put into the Biu-Tze set when he started teaching the most senior students in Hong Kong! In fact, when he started teaching Wing Chun (Wing Tsun) in Hong Kong, there had been many years since he gave up practicing Wing Chun kungfu in Fatshan. It is quite possible that he had 'forgotten' this sequence.

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#1 *Man-lo-sau*



#2 *Marn-geng-sau*



#3 *Shang Tok-sau*



#4 *Noi-moon Pak-sau*



#5 *Noi-moon Pak-sau*



#6 *Oi-moon Pak-sau*



#7 *Shat-geng-sau*



#8 *Jut-sau Chung-kuen*



#9 *Shang Tok-sau*



#10 *Noi-moon Pak-sau*



#11 *Noi-moon Pak-sau*



#12 *Oi-moon Pak-sau*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#13 *Shat-geng-sau*



#14 *Jut-sau Chung-kuen*



#15 *Shang Tok-sau*



#16 *Jark-sun Bong-sau*



#17 *Ting-jarn Chang-sau*



#18 *Jeet-kiu*



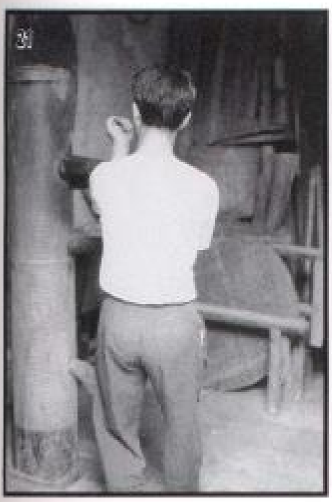
#19 *Jark-sun Bong-sau*



#20 *Ting-jarn Chang-sau*



#21 *Jeet-kiu*



#22 *Huen-sau*



#23 *Ting-jarn Ching-cheung*



#24 *Shang Tok-sau*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#25 *Dai Bong-sau*



#26 *Dai Bong-sau*



#27 *Pak-sau Jark-sun-kuen*



#28 *Jark-chang-guek*



#29 *Kau-sau Pak-jarn*



#30 *Ting-jarn Ching-cheung*



31

Repeat the Right-hand-side movements as from Illustrations #25 to #30

#32 *Jark-sun Bong-sau*



#33 *Lap-sau Chung-kuen*



#34 *Oi-moon Bong-sau*



#35 *Kiu-dai Chung-kuen*



#36 *Oi-moon Bong-sau*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#37 *Oi-moon Chung-kuen*



#38 *Noi-moon Chung-kuen*



#39 *Shang Tok-sau*



40

Repeat the Right-hand-side movements as from Illustrations #31 to #39

#41 *Noi-moon Pak-sau*



#42 *Noi-moon Pak-sau*



#43 *Noi-moon Pak-sau*



#44 *Ting-jarn Chang-sau*



#45 *Sheung-har Gaun-sau*



#46 *Jark-sun Bong-sau*



#47 *Ting-jarn Chang-sau*



#48 *Sheung-har Gaun-sau*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#49 ***Kau-sau Tok-jarn***



#50 ***Ting-jarn Ching-cheung***



#51 ***Jark-sun Bong-sau***



#51 ***Jark-sun Po-pai-cheung***



#53 ***Sheung-har Gaun-sau***



#54 ***Jark-sun Po-pai-cheung***



#55 ***Kau-sau Tok-jarn***



#56 ***Ting-jarn Ching-cheung***



57

Repeat the Right-hand-side movements as from Illustrations #51 to #56

#58 — #59 Right & left ***Kwun-sau chai-sut-guek***





#60 ***Shang-sau Chuen-kiu***



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#61 *Shang Jut-sau*



#62 *Shang Dai-cheung*



#63 *Shang Tok-sau*



#64 *Sheung-har Gaun-sau*



#65 *Kun-sau*



#66 *Sheung-har Gaun-sau*



#67 *Kau-sau*



#68 *Kau-sau*



#68 *Kau-sau*



#69 *Kau-sau Ting-jarn*



#70 *Ting-jarn Ching-cheung*



72

Repeat the Right-hand-side movements as from Illustrations #64 to #71

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#73 Shang Tok-sau



#74 Sheung-har Gaun-sau



#75 Kwun-sau



#76 Pak-sau Jark-sun-kuen



#76 Sheung-har Gaun-sau



#78 Kau-sau Tok-jarn



#79 Ting-jarn Ching-cheung



80

Repeat the Right-hand-side movements as from Illustrations #74 to #79

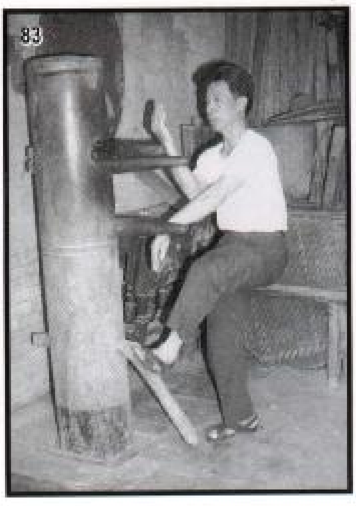
#81 Tan-sau Ching-cheung



#82 Ting-jarn Chang-sau



#83 Gaun-sau Chai-sut-guek



#84 Kau-sau Tok-jarn



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU LUN KAI

#85 *Ting-jarn Ching-cheung*



86

Repeat the Right-hand-side movements as from Illustrations #81 to #85

#87 *Shang Tok-sau* (End)



CONCLUSION

The MUK-YAN-CHONG set performed by Sifu Lun Kai makes a great difference from the same set practiced by the Hong Kong students of the Grandmaster, though there are some movements quite similar to the Hong Kong version.

Please pay attention that there are only three kicks in the Fatshan version. They are: the *Jark-chang-guek* (側撑腳) as in Illustration #28, the *Kwun-sau chai-sut-guek* (滾手踩膝腳) as in illustration #58 & #59, and the (梗手踩膝腳) *Gaun-sau Chai-sut-guek* as in illustration #83. There are also movements do not exist in the Hong Kong version. They are the *Jeet-kiu* (截橋 or 'Arm-blocking'), alias *Pat-kiu* (劈橋 or 'Arm-chopping'), *Pak-sau Jark-sun-kuen* (拍手側身拳 or 'Side-positioning punch with Slapping-hand'), alias *Shi-ma Chung-kuen* (卸馬衝拳 or 'Thrusting punch with Dodging-stance'), the *Oi-moon Bong-sau* (外門膀手 or 'Outdoor-area Wing-arm'), etc. As a rule, all the punches are in the shape of phoenix-eye fists.



Above: ***The Jeet-Kiu***

Left Bottom: **The *Shi-ma Chung-kuen***
Mid Bottom: **The *Oi-moon Bong-sau***
Right Bottom: **The Low stance with Low *Bong-sau***







Mok Pui On

& His Interview with

Grandmaster Yip Man


訪問詠春派宗師葉問

I had always believed that the late Grandmaster Yip Man began to learn 詠春 (Wing Tsun or Wing Chun) kungfu at the age of 13. This was the information given to me by my first instructor whenever he told stories about his *si-fu's* time in Fatshan. It was not until two years ago, when I began researching all the published material concerning Grandmaster Yip Man, that an article written by Mok Pui On caused me to think again.

The late Mok Pui On was a martial-art magazine reporter as well as a Chinese kungfu enthusiast. I firmly believe that the age given by Mok Pui On concerning Grandmaster Yip Man's commencement of the study of Wing Tsun (Wing Chun) is accurate.

The reason for this is very simple. It was I who took Mok Pui On to the late Grandmaster Yip Man's house. **I was present when Mok Pui On recorded every word told to him by the Grandmaster during their interview.**

Page 108: The first-two pages of Mok Pui On's article published in the *"New Martial Heroes"* magazine. Where the arrowhead pointed is the description of Grandmaster Yip Man about himself started learning Wing Tsun at the age of 11.

Below: The rest of the article. Please pay attention that the Chinese magazines read from right to left.



At that time there was a magazine called "*New Martial Heroes*" (新武俠) It sold quite well between the very late 60s and early 70s. In the mid 70s, due to various problems, the magazine's sales declined until it closed down in the early 80s.

The aforementioned interview took place when New Martial Heroes magazine was at its peak circulation during the early 70s. The fact that Mok Pui asked me if Grandmaster Yip Man would give an interview for the New Martial Heroes magazine is still very clear in my mind. As everybody knows, Grandmaster Yip Man was quite an odd character in some ways:

First of all, he hated to give interviews to the media. Secondly, he hated to take photographs, especially photographs of him in kungfu postures.

For quite a long time prior to Mok's request, reporters dared not ask him for interviews or information for their publications. Mok Pui On, of course, knew this very well. When I told Mok Pui On that the Grandmaster had promised to be interviewed by him, he was more than happy to invite me to dinner!

The interview took place in Grandmaster Yip Man's house. Mok Pui On first took out his notebook and started asking the Grandmaster a lot of questions. He began by asking about how and when Grandmaster Yip Man began to learn Wing Chun in Fatshan. He asked such precise questions concerning some aspects of Grandmaster Yip's early training that even I was eager to learn the answers!

For example, Mok asked *"How much did you pay to your si-fu Wah-Kung in the Red-packet at the student-admitting ceremony?"* (Note 1)

While Mok was asking questions, I helped out by taking photographs of them for the magazine.

After the interview in Grandmaster Yip's house, I suggested that we take lunch in a restaurant call *Sam Hei Lau* (三喜樓) or the 'Three Times of Happiness Restaurant'. This was the Chinese Restaurant where the late Grandmaster used to have his breakfast. I still remember two things very clearly:

1/ Grandmaster Yip Man emphasized very clearly to Mok Pui On that "Wing Tsun (詠春) is not the same as Weng Chun (永春)!"

2/ Mok Pui On told Grandmaster Yip Man that he had learnt Weng Chun with his Sifu Chu Chung Man (朱頌民) for 13 whole years. He added that there were still lots of the movements he could not master. Grandmaster Yip Man comforted him by saying: *"Just be patient. You'll learn everything one day."*

However, right after Mok Pui On said good-bye and left us, it took no more than two seconds for Grandmaster Yip Man to deliver the punch line!

The ironic old Grandmaster wasted no time and minced no words: *"You see how stupid Mok Pui On is? If anyone has to use 13 whole years to learn nothing, he would be better off studying nuclear physics!"*

This interview was later printed in New Martial Heroes. Some of its contents were added to coincide with Mok Pui On's own 'Weng Chun' ideas. Also, the construction of some of his sentences was not logical, and so I do not wish to translate the article from word to word. Here are the most important points:

An Interview with Grandmaster Yip Man

... difference between the 永春 (Weng Chun) and 詠春 (Wing Tsun \ Wing Chun) styles. They think these two clans are just the same style of kungfu using two different names. In fact, the Wing Tsun style is quite different from the Weng Chun style. In Hong Kong, the leader of the Wing Tsun clan is Grandmaster Yip Man, whereas the leader of the Weng Chun clan is Grandmaster Chu Chung Man.

The techniques and boxing sets are also quite different. For example, in the Wing Tsun system there are kungfu sets such as Siu-Nim-Tau, Chum-Kiu, Biu-Tze, Wooden Dummy and the Six-&-a-half Long Pole Techniques. However, in Weng Chun, there are Wooden dummy, *Bart-Mo-Dan-Da* (八武單打) or 'Eight-Single-Fighting Ways', *Lin-Wan-Kou-Da* (連環扣打) or 'Chain-Punches with Trapping Hands', as well as the Six-&-a-half-point Long Pole Techniques.

The reason these two styles are perceived as being the same style is that they have some techniques in common, though some of the concepts are different. For example, both of them apply the *Noi-Lim-Sau* (內鐮手) or 'Indoor sickle-

like hand' technique, and both of them exert the *Chuen-King* (寸勁) or 'Inch-force'.

Noi-lim-sau is a technique for a practitioner to get into his opponent's indoor-area *(Note 2)* from outside, just as though he was using a sickle to cut in. This technique requires elbow-force and a very small circling movement. Therefore it is a very quick counter-attack technique.

Two different Styles from the Same Source

Grandmaster Yip was a Fatshan native. When he was very young, he was quite weak. Therefore, his parents sent him to learn Wing Chun from Chan Wah Shun, the most outstanding student of the famous Dr Leung Jan.

When Grandmaster Yip described his past, he did so with great warmth. Here is a segment of the interview in its original format:

Writer: *"Did Chan Wah Shun have the nickname* ***Jau-Chin Wah (Wah the Money-Changer)****?"*

Yip: *"This nickname does not represent my instructor's character. Other than 'Wah the Money Changer', he had also a less graceful nickname:* ***'Ngau-Ching Wah'* (牛精華) *or 'Wah the Bull'****. He was the headstudent of Dr Leung Jan."*

Writer: *"This name indicates that Wah the Money Changer was a very bad tempered person who liked fighting all the time, right?"*

Writer, continued: *"How many students did Wah the Money Changer admit? How were you ranked amongst your kungfu brothers?"*

Yip: *"Including me, Wah Kung only admitted 16 students since opening his kungfu school. I was 11 years old when I became his last student during his latter years."*

Writer: *"We Chinese have a saying that the last son is the most beloved one. According to the Chinese custom, since you were his last kungfu son, you must be the most beloved student of his. Right?"*

Yip, smiling: *"You're right. When I learnt under Wah Kung, he was already 70. He was a bit weak at that time. However, he still corrected my mistakes with great patience. Furthermore, he also told his other students to teach me. As a result, my techniques improved at high speed."*

Writer: *"Grandmaster Yip, you said Wah Kung taught only 16 students during his whole life. What was the reason for him teaching so few students?"*

Yip: *"It's a good question. Let me tell you why. In olden days, people were very strict concerning the teacher/student relationship. Before they admitted a student, they had to know the character of this would-be student very clearly. This is what is called 'to choose a right student to teach'. Secondly, it also depended on whether the student could afford to pay his school fees or not"*, Grandmaster Yip stopped for awhile.

He then talked in a rather low tone: *"The fact is, not too many people could afford to pay for such a high school fee. For example: at the time I paid, the red packet for the Student-admitting Ceremony had to contain 20 taels of silver. And I had to pay 8 taels of silver each month as my school fee."*

A Lot of Money for Learning Kungfu

Writer, curiously: *"How much was 20 taels of silver worth, in terms of your living standards?"*

Yip, after thinking for a while: *"For 20 taels of silver you could marry a wife, say if you did it economically. Also, with no more than 1 and a half taels of silver you could buy 1 picul of rice,"* *(Note 3)* The Grandmaster continued: *"That was why, at that time, most of the people who learnt kungfu were rich people. These people could leave their jobs and live in the old temples in deep mountains for training. It is not the same as today when people can easily learn kungfu anywhere."*

Writer: *"After the death of Wah the Money Changer, you left Fatshan and came to Hong Kong to study in St. Stephen's College. Did you learn Wing Tsun kungfu again when you were in Hong Kong?"*

Yip, smiling: *"Of course I did! And I can say that it was because of a highly proficient Wing Tsun expert whom I met that I learnt the most advanced Wing Tsun techniques."*

Writer, amazed: *"Who was that highly proficient expert?"*

Yip: *"It was Leung Bik, the eldest son of Dr Leung Jan. The story of how I came to meet my teacher Leung Bik was really quite dramatic. It's a long story."*

After repeated requests by the writer, Grandmaster Yip Man started telling this story in detail:

At the time Grandmaster Yip left Fatshan to go to study in Hong Kong, he was already very skilled in the basic Wing Chun fighting techniques. He always fought with his classmates at the school. Although Yip Man was not tall, he was very skillful in fighting techniques. Therefore, he could defeat all his classmates, even those that were much taller and stronger than he. For this reason, he became arrogant for he believed that nobody could match him.

Meeting Leung Bik in Hong Kong

After six months, one of Yip Man's classmates, surnamed Lai (黎), whose father ran a big silk company named 'Kung Hang Silk Company' (公亨綢緞舖) in Jervois Street (乍畏街) *(Note 4)* of Sheung Wan (上環) told Yip that there was a friend of his father's living in their house. He was in his 50s. This man knew some kungfu techniques, He offered a friendly sparring with Yip Man.

At that time Yip had never been defeated, and so he wasted no time in accepting the challenge. Lai made an appointment to introduce them to each other on one Sunday afternoon.

On that Sunday, Yip went to the house of his classmate. After being introduced to this middle-aged man, Yip looked at him appraisingly. To Yip's eyes, he looked more like a typical slim-gentleman than someone who really knew kungfu.

After a short chat, Yip Man frankly challenged the man to a sparring match.

With a smile, the middle-aged man said: *"Well, Yip Man, so you are interested in doing some sparring with me. Before you fight me, I can tell you not to worry about me. All you need to do is attack me to any part of my body with your full strength and that's all!"*

On hearing this, the arrogant Yip Man, though apparently still unruffled, was actually so mad that all he wanted to do was to beat this man up!

No sooner did the middle-aged man give Yip Man a hand-signal inviting him to attack than he was subjected to Yip Man's aggressive rain of punches. However, this man was so quick that Yip Man could not match his counter-attack movements. In an instant, Yip Man was forced to withdraw into a corner. The man stopped at the same moment.

After the first contact, and already defeated, Yip Man could not believe that this man had gained the upper hand so quickly. Therefore, he asked the man if he could try again. Once again, Yip Man was completely controlled by this man. He could not do anything against him! This time, Yip Man knew that he had surely been beaten by a real kungfu expert. Without saying a word, Yip Man went a way with great disappointment.

After that friendly sparring match, Yip Man was so depressed that he did not even dare to mention that he knew kungfu.

One week afterwards, Yip was told by Lai that the middle-aged man wanted to see him again. At that time, Yip Man was rather afraid and too ashamed to see the middle-aged man again. He told Lai: *"I feel too embarrassed to see him again. I am not his match at all."*

However, to Yip Man's surprise, Lai told Yip that his father's friend actually praised Yip's kungfu techniques highly. That was why he wanted to see Yip and talk to him again. Lai started telling Yip Man the secret of his father's friend. In fact the one who had fought with Yip Man was none other than Leung Bik, the son of Dr Leung Jan!

After learning the truth, Yip Man thought to himself: *"Gosh! That is why he is so good in kungfu techniques. Actually this time I was fighting with a high-rank Wing Tsun expert!"*

Immediately Yip Man's realized what an opportunity this was. He was still not that highly skilled in the kungfu techniques taught to him by his *si-fu* Wah the Money Changer. This would be the best chance for him to learn the more advanced Wing Tsun techniques. Therefore, he wasted no time in asking

Lai, his classmate, to take him to the Kung Hang Silk Company to meet Leung Bik.

Since Yip Man was a genius in terms of learning kungfu, Leung Bik was very happy to teach all he knew to Yip Man.

A few years later, Leung Bik got tired of living in Hong Kong and was thinking of going back to Fatshan. At that time Yip Man had already attained the highest proficiency in kungfu techniques.

About Sifu Mok Pui On

Mok Pui On was the first reporter to write about my Wing Tsun kungfu and myself in "New Martial Heroes" (新武俠) magazine.

It was in 1968, the year after I began to teach Wing Tsun. The person who introduced me to Mok Pui On was Chan Yau Lun (陳有倫), a martial art instructor who taught *Hup-Gar* (俠家) kungfu and Burmese boxing, a style similar to Thai-boxing.

At that time, I had very few friends in the kungfu circle in Hong Kong. Sifu Chan Yau Lun was one of them. He was already very famous. However, he treated me just like a very close friend of his and did not mind that I was just a 'green-horn' among the kungfu-instructors' circle.

Once, when we were having lunch together, Sifu Chan Yau Lun convinced me that I should do some publicity for my teaching business. I told him I was just a 'Mr Nobody' and knew no reporter who could put my name into magazines or newspapers. Without hesitation, Sifu Chan told me that he would introduce his best friend to me and that was the first time I met Mok Pui On!

Mok Pui On was born to a not-so-rich family. He was therefore not very highly educated. He became a worker in a news agency in his early teens. With great effort Mok Pui On furthered his own education and became a reporter a few years later. Mok Pui On's first boss liked martial arts very much. This also influenced him to such a degree that he went to learn Weng Chun under Sifu Chu Chung Men. *(Note 5)*

Mok Pui On was quite an agreeable person. That is another reason why I treated him like a very close friend since the first day I met him.

Learning Unknown Kungfu from Unknown Instructors

Later, Mok Pui On learnt kungfu from quite a few martial-art instructors. The funny thing is that he did not like to learn from the famous kungfu instructors. All the instructors he learnt with were either little-known or else their styles were unknown to the other martial-art people! This can be regarded as one of his eccentricities. I guess he was always looking for the kinds of "Hermits" or "Highly-skilled Anonymous Kungfu Experts" described in Chinese kungfu novels, with hopes of learning the "unbeatable kungfu technique" from them!

Every time Mok Pui On followed a new instructor or learnt a new style, he used to show the new movements or theories to me. Sometimes he even asked me 'test' him. Unfortunately after every 'test' he was dissatisfied with the new movements he had learnt. Regardless, this remained his habit!

I had advised him that this approach "might-not-be very practical." I told him that, if he could learn so easily from those so-called "unknown" experts of those "unknown" styles, then they were not really "unknown" at all! It was just that, for some reason, the public did not accept them.

(Wing Tsun is different. Wing Tsun was just a 'secret' style in Fatshan. It was not at all 'unknown' in this way!)

He never listened, of course. Perhaps he never understood my real meaning.

Mok Pui On's last instructor was Sifu Chu Chung (朱宗). Chu Chung was actually the first one to teach the Pou-Fa Lin style of Wing Chun (刨花蓮詠春) in Hong Kong. He began teaching kungfu even before Grandmaster Yip Man. Soon, Grandmaster Yip Man's Wing Tsun clan became very strong in Hong Kong. Sifu Chu Chung, for some reasons, ceased to teach openly for a very long time.

When Mok Pui On found him and learnt from him, Mok told me that his *sifu* did not want any publicity. He did not want any trouble from the kungfu people of the Yip Man Wing Tsun clan. *(Note 6)* I told Mok Pui On it was already the 1980s. After such a long period, I did not think Sifu Chu Chung would have any problem. It was the first time I saw Pou-Fa Lin Wing Chun (刨花蓮詠春) get any promotion.

Mok Pui On was a dedicated student. He learnt the Pou-Fa Lin Wing Chun kungfu techniques from his instructor for many years. The funny thing is that, in the very early period, Mok Pui On always told me that there were altogether 12 kungfu sets in the Pou-Fa Lin style. However, more recently, when I interviewed Mok Pui On's headstudent Sifu Man Chi Chiu over the telephone, he told me there were all together 28 sets in this style. Could it be a mistake in my memory or were there suddenly more sets in Sifu Chu Chung's style?

Mok Pui On never get married. He died in 1993 in his early 50s. He believed the medical standard in Mainland China was better than that in Hong Kong. Since he knew he had cancer, he went back to Mainland China frequently hoping that the medical care there could cure his illness. He died of cancer in Canton, while still undergoing medical treatment in a hospital.

FOOT NOTES:

1/ According to Chinese customs, when a Chinese kungfu instructor accepted a student in the olden times, he would hold a *Bye-Si-Lai* (拜師禮), which can be literally translated as 'the Ceremony for a *To-Dai* to be Accepted by the *Si-Fu*'. In the student-admitting ceremony, the student-to-be had to give his instructor-to-be a red packet. Inside the red packet, there was some money, which the Chinese call 'Lucky-Money'.

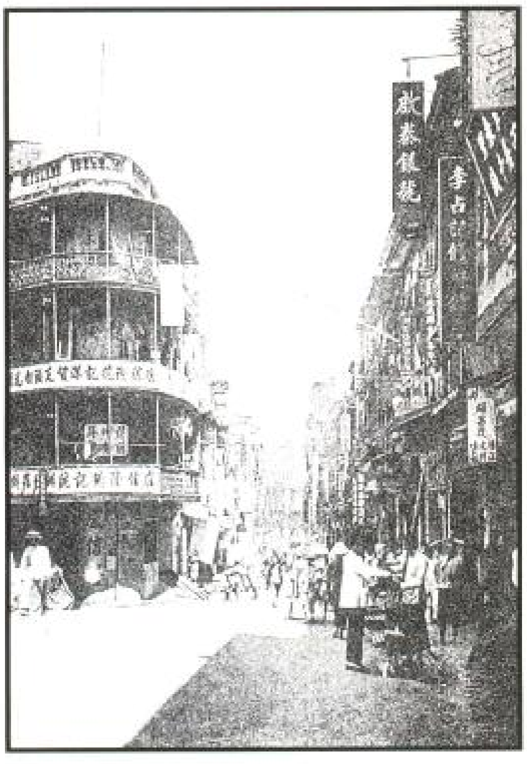
2/ See also the *"Diagram of the Terms of Positions"* for details.

3/ **Picul** (擔) is a unit of weight used in the olden China. One picul equals to 100 Catties, One Catty (斤) equals to 16 Taels. One Tael (兩) is about 1½ ounces. Therefore, 1 picul is about 150 lbs.

4/ Although the English name remained the same, however, the Chinese name of Jervois Street was later changed into 蘇杭街 (pronounced as *'So-Hong'* in Cantonese or *'Su-Hang'* in Mandarin).

5/ Please refer to *"Sifu Fung Siu Ching & His Weng Chun Style"* for details.

6/ In the early 50s, there had been an incident happened between two different styles (i.e. the Yip Man Style & the Chu Chung Style) bearing the same name of 詠春 (Wing Tsun or Wing Chun). After this event, Sifu Chu Chung stopped promoting his Wing Chun style for a very long time. It was an unfortunate incident. I do not wish to describe it in this book.



Left: A photograph taken in about 1925. At that time, the Chinese name of the Jervois Street, as it was named after 'General Jervois' from England, was a translation of his name —— '乍畏'. However, as the shops selling silk & satin from Suzhou and Hangzhou were so well known in Hong Kong, the street was later given an official name in Chinese —— 'Su Hang Street' (蘇杭街).



THE YIP MAN WING TSUN (WING CHUN) STYLE

Collected Information

The Grandmaster with two Instructors

Grandmaster Yip Man was born into a very rich family. He was the third son of his parents. When he was 11 years old, *(Note 1)* he broke open his piggy-bank, and took out all the money to offer to Wah Kung *(Note 2)*, who was then teaching 詠春 (Wing Tsun or Wing Chun) in the Yip ancestral hall. Yip Man begged this respected Wing Tsun (Wing Chun) instructor to accept him so that he could become one of Wah Kung's students.

At that time, Wah-Kung was already over 70. People used to call him *Jau-Chin-Wah* (找錢華) or 'Wah the Money Changer', a nickname he picked up when he was the owner of a very small money-changing stall at younger age. His real name was Chan Wah Shun (陳華順).

According to my research, Chan Wah Shun learnt Wing Tsun (Wing Chun) from the great Dr Leung Jan during his late 20s. At the age of about 34, Chan Wah Shun started a new career when he began teaching his first two students and opened a small osteopathic clinic in Fatshan.

Ng Chung So (吳仲素) and his elder brother Ng Siu Lo (吳小魯) were the first two students accepted by Chan Wah Shun. Both of them learnt under their si-fu privately for 36 years before Yip Man became Wah Kung's student. Then Sifu Chan Wah Shun accepted the third student, Lui Yu Chai (雷汝濟).Lui was already a 'Ng-Lui-Kuen' (五雷拳) kungfu instructor before he became Chan's student. He was actually older than Chan Wah Shun. *(Note 3)*

This was the beginning of Sifu Chan Wah Shun's new career. Within those 36 years, he only accepted 15 students. It was only after 36 years that the great grandmaster accepted his 16th and last student, the young Yip Man.

Unfortunately, the aged Wing Tsun expert began to experience problems with his legs a few months after the young Yip Man became his last student. As a result, he asked his most outstanding student, Ng Chung So, to teach Yip Man for him.

The late Grandmaster confessed that during this early period most of his Wing Chun (WingTsun) techniques were taught to him by his dear *Yee-Si-Hing* (Second kungfu brother) Ng Chung So.

Two years later Sifu Chan Wah Shun passed away. Before his death, he instructed Ng Chung So to take care of this last student. At that time, Yip Man was only 13 years old!

At the age of 16, the young Yip Man was sent to Hong Kong to study at an English speaking middle school, St. Stephen's College. *(Note 4)* While in Hong Kong, he was lucky enough to met Leung Bik (梁璧), the elder son of Yip Man's *si-kung,* Dr Leung Jan.

*Si-Sok (*Younger kungfu uncle) Leung Bik confessed that, due to the lacking of practice, he was not as good as his *Si-Hing* Chan Wah Shun in Chi-Sau or fighting techniques. However, he was able to explain the different points more clearly than his *si-hing* when teaching students. Chan was not a highly educated person, and so could not explain the more profound theories of the Wing Tsun concepts in a refined way.

It is true that, in learning Wing Tsun, the student needs an instructor who is not merely highly skilled himself, but also capable of explaining what he is doing. Secondly, a student needs an instructor who is not only patient enough to teach him, but also to correct his mistakes. In fact, to correct is even more difficult than to teach.

Anybody who believes he knows martial-arts can 'show' his techniques to his students. However, this is not the real meaning of 'teaching'. A good kungfu instructor needs to know not only how to 'show' or 'demonstrate' his movements to his students but also how much his students can learn and how good to correct them.

It is very easy for a martial-art instructor to teach a new movement to his student, but not all of them can determine the mistakes their students make, nor know how to explain the mistakes they make. In fact, most of the practitioners can not even correct their own mistakes!

This was the difference between Leung Bik and Chan Wah Shun. With detailed explanations and corrections from Leung Bik, Yip Man learnt very fast and became very skillful in his Wing Tsun techniques.

Yip Man probably learnt the Biu-Tze (標指) set, the Bart-Cham-Dao (八斬刀) set, and another version of the Muk-Yan-Chong-Fat (木人樁法) or the 'Wooden Dummy Techniques' set, from Leung Bik. Furthermore, he had learnt a lot of the Wing Tsun footwork from Leung Bik. I am sure of this because Grandmaster Yip Man once told me so during a chat we had in a restaurant.

Besides this, he corrected his Siu-Nim-Tau (小念頭) and Chum-Kiu (尋橋) sets a little bit. This was why Grandmaster Yip Man later taught different versions of Wing Tsun (Wing Chun) to his students in Fatshan and those in Hong Kong.

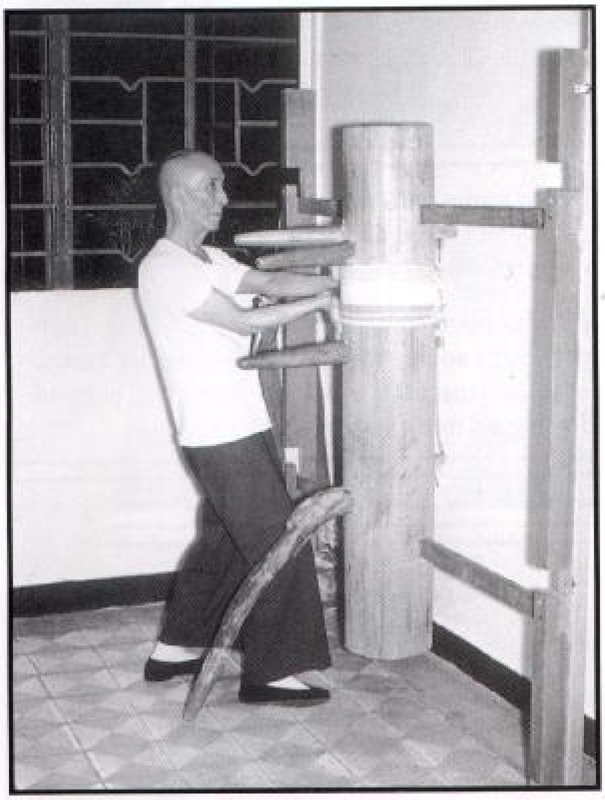
The Fatshan Version

Supposedly, Sifu Yiu Kay and Grandmaster Yip Man's other students in Fatshan have not changed their techniques too much. *(Note 5)* so we can analyze their arts logically so as to create a clearer picture of what the Grandmaster practiced and taught in Fatshan during his earlier period.

Given the traditional Chinese martial-artist attitude of Grandmaster Yip Man, he would not dare to modify his techniques too much during the earlier stages of his teaching, as he did not want to be accused by others of 'rebelling' from his si-fu!

In fact, Grandmaster Yip Man knew that the minor differences between Leung Bik's Wing Tsun and his own si-fu or Si-Hing Ng Chung So's Wing Chun did not really matter. To his thinking, the most important factor was that it is the '**Concepts** that make these techniques work'.

The late Grandmaster Yip Man might not have been capable of giving a completely scientific and logical explanation on the concepts he learnt from Leung Bik, all I can say is that he surely understood them and could apply them in a practical situation. Otherwise, I would not have been able correct all the above techniques on my own! *(Note 6)*



Left: A Sideling Double-palm movement demonstrated by the late Grandmaster Yip Man, showing his leg is inserted into the dummy.



Right: The same Sideling Double-palm movement demonstrated by Lun Kai, showing that his leg is not inserted into the dummy.

No Footwork!?

There were said to have been 108 movements in the original Wooden Dummy set of the Fatshan style. I have counted the movements in accordance with the way the late Grandmaster taught me, and have found that there are actually more than the above figure.

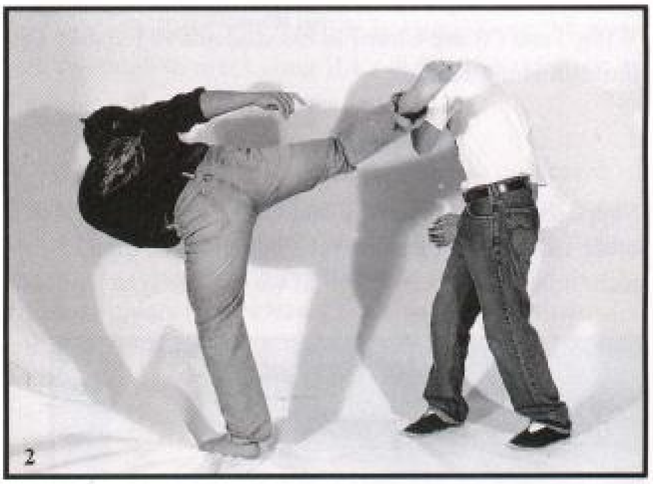
Furthermore, there are only three kicks in the whole dummy set. I believe this is something passed down by Great-grandmaster Chan Wah Shun. In one of the hand-written books on Wing Chun that I possess, it also records a Wooden Dummy set very similar to that practiced by Kwok Fu and Grandmaster Yip Man's other students in Fatshan.

It is a pity that Sifu Yiu Kay does not know the Wooden Dummy techniques or else I might have a better opportunity to find out how much Ng Chung So's Wooden Dummy is similar to the one described in my book. *(Note 7)*

Another thing that Grandmaster Yip Man did not teach his Fatshan students was footwork. He did not even teach them how to insert the front leg between the trunk of the dummy and its leg. This is actually a very important lesson. For close-body-contact fighting tactics, we need exactly this *Yah-Ma-Bo-Fat* (入馬步法) or 'Stance-inserting Stepping Techniques'.



1



2

Above: If a Wing Tsun (Wing Chun) practitioner does not know the tactic of *'Stance-Inserting technique'*, he would stop in front of the enemy while attacking, in this way he will be kicked easily. Even if his enemy does not kick him, the enemy can dodge easily by moving sideward or backwards.

Below: With the *'Stance-Inserting"* fighting tactic, the enemy would have no chance to kick the Wing Tsun practitioner at all. If the Wing Tsun practitioner applies the *'Stick to the enemy with stepping-punches'* tactic, his enemy would not even have chance to step back or to dodge the attacks as the non-stop push-in stepping movements is always much wider than the backward-stepping movements.



1



2

This is a key element of a very effective fighting strategy called *Bik-Bo-Tip-Da* (追步貼打) or 'Stick to the enemy with Stepping-punches' in Wing Tsun. With this unique tactic, a Wing Tsun practitioner darts inside the opponent's stance and inserts his front leg between the two legs of his opponent while punching to the face at the same time, using chain-punches. Throughout the whole attacking process, the Wing Tsun pugilist does not halt his momentum, but presses forward, hitting his opponent. It is very hard for his opponent to avoid this non-stop pressure and machine-gun-like chain-punch attack. The opponent cannot even launch any kicks due to his loss of balance and is too busy dealing with the chain-punches to form any counterattack using his hands. This is an element missing from Wing Tsun practiced by the students of Grandmaster Yip Man in Fatshan. Why did he not teach this most important footwork to his students in Fatshan? Who knows?

However, there are also an interesting technique, the *Oi Huen-sau* (外圈手) or 'External circling-hand' movement, that Grandmaster Yip Man never taught or mentioned to his students in Hong Kong. It is also a movement in some of the other Wing Chun or Weng Chun styles. However, Kwok Fu and Lun Kai insist that it was Grandmaster Yip Man who taught them this movement before teaching them the first set. Perhaps before Yip Man taught his Fatshan students the *Siu-Nim-Tau* set, he taught them to do some Internal circling-hand exercises as well as the External circling-hand exercises for the purpose of making their wrists more flexible so they could master the Wing Tsun techniques easier. This is not a bad idea.

In the Early Period in Hong Kong

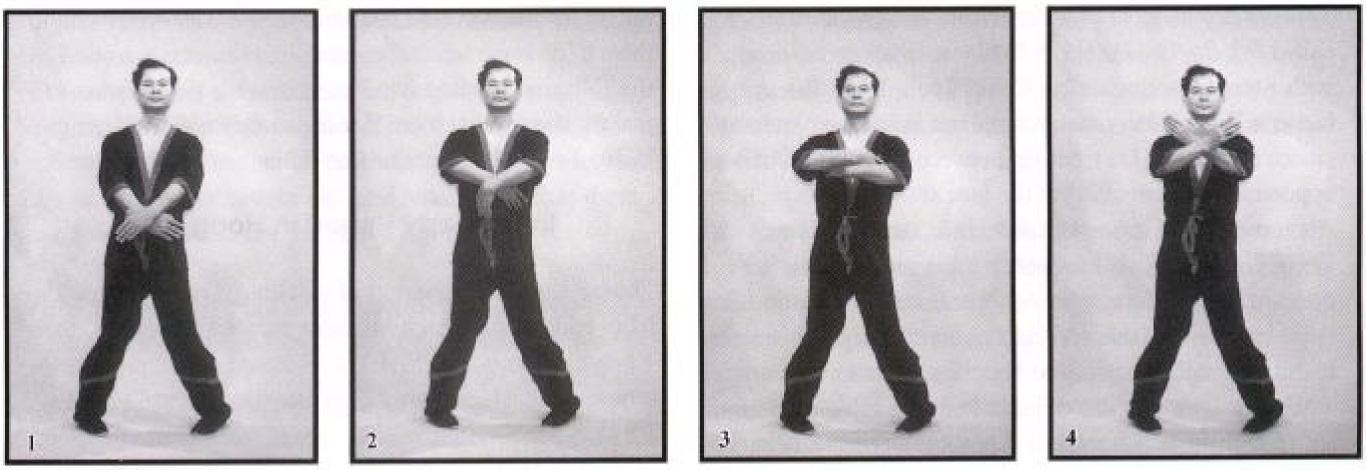
During his earliest period of teaching, Grandmaster Yip Man had tried to teach his most senior students in Hong Kong the *Kwun-sau* (滾手) or 'Rotating-arms' movement, a movement which comes right after the *Shang Gaun-sau* (雙梘手) or 'Double Splitting-arms' (alias *Gow-cha Gaun-sau* 交义梘手 or 'Crossed Splitting-arms') at the beginning of the sets.

NOI-HUEN-SAU & OI-HUEN-SAU

Upper: The *Noi Huen-sau* or the 'Internal circling-hand' movement is a circling movement from outside to inside.

Lower: The *Oi Huen-sau* or 'External circling-hand' movement is just the opposite of the above movement.







Above: The *'Kwun-sau'* movement comes right after the Crossed *Gaun-sau*. This movement still exists in most of the other Wing Chun or Weng Chun styles.

Left: Grandmaster Yip Man, after teaching this movement to a certain most senior students in Hong Kong, soon gave it up. Instead, he taught his students to raise up their arms directly after Crossed *Gaun-sau*.

Soon he discovered that this was a hard job! Maybe he decided that he could wait and teach this movement during Chi-Sau training or on the wooden dummy, so he gave up and changed the movement in the form into an easier withdrawing movement. The students only needed to raise their arms up again in the same way that they moved their arms down. Therefore, only a very few senior students of his still remember the 'original' way and insist on doing this movement right after the crossed Gaun-sau in the beginning of every set. *(Note 8)*

He taught quite quickly during the first two years, and then he slowed down his teaching programs. Perhaps, in Hong Kong, he was the only person teaching Wing Tsun (Wing Chun) full-timely, he changed the art so that it was more like the Leung Bik style. Maybe he felt that, if he wanted to build up his reputation in Hong Kong, he had to create a bunch of good fighters in a very short time, so he taught the more efficient Leung Bik style of Wing Tsun to his students.

Not all the movements he taught to his students in Hong Kong followed the Leung Bik style, though. For example, near the end of Siu-Nim-Tau there was a *Jum-sau* (枕手) or 'sinking-block' movement which was actually a technique modified by Leung Bik at the time Yip Man was learning with him. He did not teach this technique to his Fatshan students but only to his students in Hong Kong.

However, a few years later, after one of his senior students was defeated due to a strong kick to the abdomen he received while attacking his opponent in a kungfu contest in Taiwan, Grandmaster Yip Man changed the *Jum-sau* movement to a *Kwat-sau* (刮手) or 'Wiping-arm', a technique he had learnt in the Chan Wah Shun style.

Grandmaster Yip Man did not teach many wooden dummy techniques to his most senior students during this very early period. He had no wooden dummy anyway! Yip Bo Ching (葉步青) was one of his most outstanding students at that time. He was the first person to have learnt most of the wooden dummy techniques from the Grandmaster.

There was a very funny tale about how two of Grandmaster Yip Man's most senior students 'stole' the wooden dummy techniques from their si-fu during the early 50s.

When they heard that their si-fu was teaching Yip Bo Ching the wooden dummy techniques secretly, they went to a Chinese restaurant everyday. The restaurant was just opposite the place where Yip Man taught Yip Bo Ching. Sitting besides the big window at the front of the restaurant, they could peep across and watch their si-fu teaching Yip Bo Ching!

The First Wooden Dummy

The first wooden dummy was 'borrowed' from the Weng Chun people by my marital uncle Cheng Pak (鄭北). Cheng Pak was not a direct student of Grandmaster Yip Man but was a beloved *'to-suen'* (kungfu grandson) of his. Cheng Pak was a very good fighter at that time. This was also one of the main reasons that Grandmaster Yip Man was so closely related to him. Before that, all the Wing Chun (Wing Tsun) people in Hong Kong had to learn the Wooden Dummy Techniques without a dummy! They called it *Tout-Sau Chong* (脫手樁) or 'Empty-handed Dummy Techniques'.

One day Cheng Pak was told to get at least one dummy as a sample for a carpenter called 'Fung Sek' (馮錫) to produce dummies for the Wing Chun (Wing Tsun) people, so he went to a Weng Chun (永春) school and 'borrowed' one from them. Although the Weng Chun people were friends of Grandmaster Yip Man, they might not have been too happy to let Cheng Pak take away their dummy! Finally, the Wing Chun (Wing Tsun) people sent the carpenter to the Weng Chun school to make a measurement for the dummy.

Grandmaster Yip Man did not teach many people the long pole techniques. Most of his students only learned a few exercises for training with a long pole but not the whole set. Nowadays there are quite a few 'phonies' (impostors) in the Yip Man Wing Chun (Wing Tsun) Clan who claim that they know the long pole techniques. Some of them even publish books or produce video tapes on it. I dare say nearly all of those are 'self-created' long pole sets and techniques. It is a shame, because the real 'Six-&-a-half-point Long Pole Techniques' are so simple and efficient in practical fighting but these people make it look very stupid. I myself keep a video tape of the late Grandmaster Yip Man's long pole set. Perhaps one day I will distribute it and prove to the world what the genuine techniques passed down by the late Grandmaster look like!

Below: A photo taken in 1952, when Grandmaster Yip Man was putting on weight. He always joked that he looked like 'Shigeru Yoshida', the Japanese prime minister at that time.





Right: A photo taken on 6th Dec 1953. Entitled "The first Group Photo for the Establishment of the Wing Tsun Family". Grandmaster Yip Man was sitting in the middle of the first row, with the most senior female students. While Yip Bo Ching, the one in western suit, was standing right behind Grandmaster Yip Man.



Above: A group-photo taken on 25th April 1955. Entitled "The Overseas, Hong Kong & Macau kungfu clansmen of Fatshan Wing Tsun Martial-art at the Lunar New Year Dinner Party, 1955". Grandmaster Yip Man & the most senior students are in the second row: (left to right) Yuan Shu, Cheng Hung, Man Siu Hung, Law Bing, Yip Bo Ching, Lok Yiu, Grandmaster Yip Man, Leung Shang, Chu Shong Tin, Lee Wing, Wong Shun Leung, Hui Yim Leung, Lee Man.

The same situation described above also applies to the *'Bart-Cham-Dao'* or the 'Eight-Cutting Doubleknives' techniques.

In the Middle Period

It seems that Grandmaster Yip Man slowed down a great deal during the middle period of his teaching. At that time, unfortunately, he came under the influence of a woman who was a drug-addict. Grandmaster Yip Man became quite depressed due to the fact that, with so few students, his income was quite low. It was then that he was tempted into believing that drugs would raise his spirits. Soon he realized that this was totally wrong. He became lazier and lacked the energy to teach. He was only able to show his students some techniques without really practicing with them.

Contrary to his early custom, he began to teach more movements of the Wooden Dummy Techniques to some of the students who most supported his livelihood. He also taught some of his students the first few sections of Bart-Cham-Dao set and a little of the long pole set just to keep them interested in learning at his school. His trick was that he rarely taught the complete Doubleknives set to most of his students so they always had to come back to him for more!

There were not too many changes made to the techniques he taught his students during the middle period. Perhaps the Wooden Dummy set was the one changed the most. I firmly believe that he might have forgotten the sequence of the very last part of the original Wooden Dummy set taught by Leung Bik, or else he mixed some of the dummy techniques from the Chan Wah Shun style with

those of the Leung Bik style. That was why he sometimes missed one or two movements or mixed up the sequence of a few movements from the last few sections.

During that period, the late Grandmaster once told me, five or six of his students learnt the Wooden Dummy Techniques directly from him, while most of the others learnt up to the last two to three sections or so. I have seen the whole set of Wooden Dummy Techniques performed by two or three different students of the late Grandmaster from the middle period, they are all quite different in their execution of the last few sections. Furthermore, the movements during that part of the form are not so clear-cut. Sometimes the same or similar movements are repeated again and again, though they still call this set the '108 Wooden Dummy Techniques'!

It was during this period that the great martial-art movie star Bruce Lee began to study at Yip's school. Bruce Lee was only in his early teens when he was accepted by the Grandmaster. He felt he could not learn too much from his own si-fu, so he went to his si-hing Wong Shun Leung's school and practiced with him and his students. If Bruce Lee had been a student of Grandmaster Yip Man during Yip's earlier or last teaching periods, he could have been the best Wing Chun man of all.

Hard Times for a Great Hero

Grandmaster Yip Man's bad habit did not last too long. Soon he found he was following a very wrong track in life. Most of his students left him; he was always very poor and constantly had to ask for money to buy drugs. He was very low in spirits during his daily life.

One day Grandmaster Yip Man made up his mind that he had to get rid of this bad habit. At that time, there were not so many remedies for helping drug-addicts give up heroin-smoking. Therefore, he had to struggle very hard to rid himself of this addiction. According to some of the students of that period, Grandmaster Yip Man spent a whole week locked up himself in his room, lying in bed. He was in such pain that he punched the wall-bag all day long until his fists were covered with blood and the wall-bag was totally destroyed. The great hero finally stood tall again!

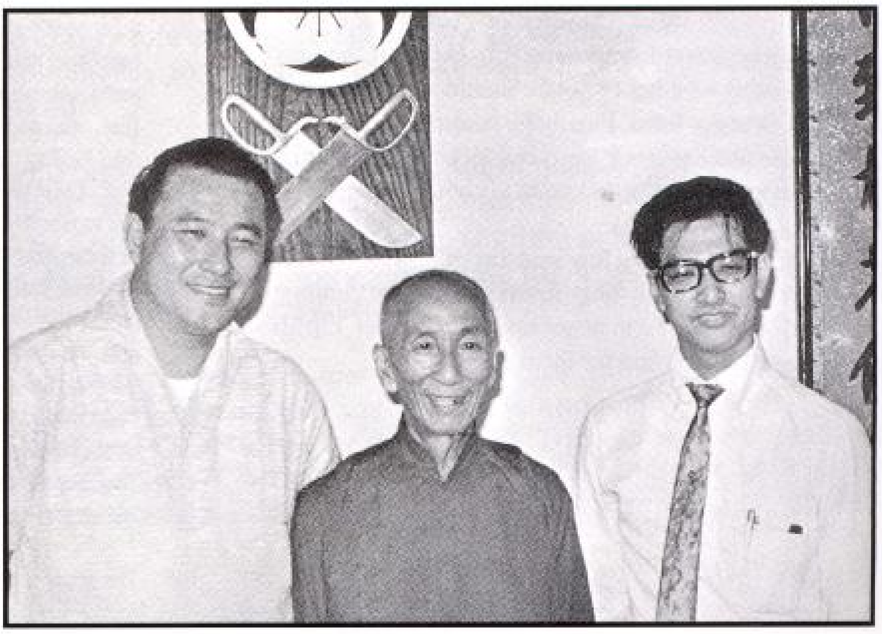
The Last Period of Teaching

In the last period of Grandmaster Yip Man's career, he was much happier teaching his students. He was introduced to some detectives in the police force. Amongst them there were Tang Sang (鄧生) and Lam Yin Fat (藍賢發). Both of them had been private students of the eldest student of my first instructor. They later, for some unknown reasons, learnt directly under Grandmaster Yip Man.

Tang Sang was an outstanding chief inspector in the detective department. Lam Yin Fat was a chief sergeant at that time. Both of them had quite a few colleagues in the police force. Therefore, Tang Sang organized a small class for Grandmaster Yip Man to teach in the Detective Club in San-Po-Kong (新蒲崗) — the district he took care of at that time.

Tang Sang and Lam Yin Fat may be two of the very few people who learnt the complete set of long pole techniques as well as the whole set of Wooden Dummy Techniques.

Right:
A photo taken in May 1970, when Sifu Leung Ting moved his school from Hung Hom to Nathan Road, the most busy street on Kowloon side, Grandmaster Yip Man and Mr Tang Sang, the first Chairman of the Hong Kong Chinese Martial Arts Association, giving congratulations to him on the day of the Inauguration cocktail party.



They also took many photographs and shot a super 8-mm film for some of the sets, including the Wooden Dummy Techniques and the whole long pole set, etc. *(Note 9) This* was the first time Grandmaster Yip Man allowed his students to photograph the whole set and to film his performance of the kungfu sets.

I believe that this might have been the last time he 're-edited' the sequence of the movements in the Wooden Dummy set. It might also have been the first time he really counted all the movements and found that there were actually altogether 116 movements. As a result, he always referred to it subsequently as the 116 Wooden Dummy Techniques.

Grandmaster Yip Man, though still not that well off, was more comfortable during his late 60s and early 70s. He had saved enough money to buy a flat on Kowloon side. He became physically stronger after overcoming his drug addiction. After he had undergone a stomach operation, he retired from teaching. His second wife had died. Now a lonely old man, he had more time to consider his kungfu techniques.

When I learnt from Grandmaster Yip Man, I found out he was still interested in Wing Tsun (Wing Chun) techniques and the development of his kungfu clan. He taught me partly for the fun of it, and partly for the purpose of passing his advanced techniques to a youngster who was crazy about the practice and development of the Wing Tsun style.

I believe that the Wooden Dummy Techniques he taught me were the final edition after his twenty years plus teaching in Fatshan and Hong Kong. In this set, there are all together eight kicks. These kicks, I believe, are the techniques he learnt from Leung Bik. He spent so many years debating whether or not he should add them into the Wooden Dummy form. Finally he made his decision. You may notice that there is always one kick missing from the Wooden Dummy set he taught to his other students.

The funny thing is, very few students of his real realized that there were actually only seven kicks in the dummy techniques, and they can never ask Grandmaster Yip about it any more; it's too late for them now!

FOOT NOTES:

1/ See also *'Mok Pui On & His Interview with Grandmaster Yip Man'* for details.

2/ The Chinese used to add the honorific 'Kung' (公) to the names of aged men, either after their own-names or their family-names. 'Kung' here means 'grand-Pa' or 'a respectable aged man of the higher generation'.

3/ See also *'From Dr Leung Jan to Sifu Chan Wah Shun's Students'* for details on the story of Lui Yu Chai.

4/ All the schools that teach English in Hong Kong are called 'colleges', though they are no more than middle schools.

5/ As a matter fact, everyone, no matter how 'traditional' or how 'authentic' they claim to be, would more or less modify the techniques they had learnt from others according to their own ideas or their ability to understand. The only question is how much they have changed.

6/ I also had a hard time understanding the real meaning behind the concepts and techniques taught by the late Grandmaster. It seemed that he was not very good at explaining, but knew exactly which movements I performed incorrectly. However, all he could do was show me his movements while offering not-so-clear explanations. It actually took me many years to think about and understand what he had corrected for me.

7/ See also *'Why I look for the Roots of Wing Tsun?'* for details.

8/ See also my video tape *'Authentic Wing Tsun Kungfu'* and my book *'Dynamic Wing Tsun Kungfu'* for details.

9/ Most students of Grandmaster Yip Man do not know this movement. The problem is that even though a very few of the most senior students know that that an 'internal rotation' technique was once taught by their si-fu, they believe it was just a process of withdrawing the arms after the crossed Gaun-sau and is not important! This movement was called *Nou-Fa Sau* (扭花手) or 'twisting-flower gesture' by the Wing Chun (Wing Tsun) people of olden times. I first learnt this movement from my first instructor, the first student of Grandmaster Yip Man in Hong Kong. However, he also did not know that this is actually a very useful movement with a practical application. He just kept it as a matter of habit, even after the late Grandmaster had given up this movement when teaching students during his later period. When I learnt with Grandmaster Yip Man, he was surprised I was still performing this 'internal rotation' right after the crossed Gaun-sau in each set. Then he told me the real name and practical application of this movement. It is actually a *Kwun-sau* technique in disguise!

10/ The super 8 mm film later came into my possession.

THE SIU-NIM-TAU & CHUM-KU SETS

DEMONSTRATED BY THE LATE GRANDMASTER YIP MAN

A few days befDore the death of Grandmaster Yip Man, he performed a Siu-Nim-Tau set, a Chum-Kiu set and a Wooden Dummy Techniques set in his home. These sets are shot by 8-mm film. Unfortunately, the cameraman was not professional. Aside from insufficient lighting, he shot down the whole process from a low angle position at one side. Therefore, some of the movements performed by of the late grandmaster seemed higher and more leaning to one side than the accurate angles.

Further, we have to understand that the very sick old grandmaster, after suffering cancers for years, became extremely weak at that time. Therefore, after a few movements he performed, his *Yee-gee-kim-yeung-ma* (二字柑羊馬 or Character 'Two' adduction stance) was no more a good adduction stance as in the kungfu sets. However, we still can see that in the beginning of the set, both of his feet are posed in a triangular stance. As well, we can see that both his knees are turned inwards towards each other in the beginning of the sets.

Another difference apart from what he used to teach us is the Lower Lying palm *(illustration #80)* which should be found right after the *Lau-sau* (撈手 or 'Scooping-arm') movement. However, in the set he performed in this film this movement seemed like a normal Lying-palm striking to a mid-level position. Would it be a change he made in his very late period? Would it be possible that he merely forgotten that he had just done a mid-level Lying palm in the preceding sequence *(illustration #70)* so he did it once again?

After the Siu-Nim-Tau set he performed, he had already consumed plenty of his energy and had not so much energy while performing the second set. This is the reason for a very long time I hated to expose the Chum-Kiu set in the Wing Tsun video tapes I produced, because I did not want to make such a respectful late Grandmaster look bad in front of the public. For the same reason, I have also done a little editing on the Wooden Dummy Techniques set performed by him as in the "Authentic Wing Tsun Kungfu" video. Anyone who has watched the unedited video would certainly find out that the late Grandmaster looked so tired and weak. Obviously, he had forgotten some of the movements, that was the reason he had to take a few breaks in between.

However, as for the reason to clarify lots of rumors spread by some of the wicked Wing Chun people, I feel that it is my responsibility to print out the whole sets of Siu-Nim-Tau and Chum-Kiu from the 8-mm film I treasured.

As for the Wooden Dummy set, I hereby print out the whole set of photos that was taken in the Detective-club in Sun Po Kwong (新蒲崗) at the time Grandmaster Yip Man was teaching a group of police detectives led by Tang Sang (鄧生) and Lam Yin Fat (藍賢發) in the mid 60s. At that period Grandmaster Yip Man was still in very good health. It was exactly the same sequence he taught me personally in Kwok Keung's house.

In fact, the detectives had also taken a reel of super-8-mm film for some of the kungfu sets performed by Grandmaster Yip Man personally. Later, the Grandmaster handed me the negatives of the whole set of Wooden Dummy Set for duplication. Therefore, I am the only one to keep both the two reels of super-8-mm & 8-mm films as well as the whole set of the photos taken in the Detective-club of the kungfu sets demonstrated by the late Grandmaster Yip Man.

THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#1 — #2 Setting up the stance





#3 Crossed *Gaun-sau*



#4 Lifting up the arms



#5 Crossed *Tan-sau*



#6 Withdrawal of fists



#7 — #8 *Yat-gee-chung-kuen* (Character 'Sun' Thrusting Punch)





#9 *Tan-sau*



#10 — #13 *Huen-sau* (Circling-hand from outside to inside)







THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#14 Withdrawal of the fist

#15 — #16 Right *Yat-gee-chung-kuen*









#17 *Tan-sau*

#18 — #19 *Huen-sau*

#20 Withdrawal of the fist









#21 — #23 Left *Tan-sau* (Palm-up hand)

#24 — #25 *Huen-sau*









THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#26 — #27 *Wu-sau* (Guarding-arm) #28 — #29 *Fook-sau* (1st time)









#28 — #29 *Fook-sau* (Bridge-on arm) #30 *Huen-sau* #31 — #32 *Wu-sau*









#33 — #34 *Fook-sau* (2nd time) #35 *Huen-sau* #36 — #37 *Wu-sau*









THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN



#38 — #39 *Fook-sau* (3rd time)





#40 *Huen-sau*



#41 — #42*Wu-sau*





#43 *Jark-cheung* (Sideward-palm)



#44 Back to the centre



#45 *Ching-cheung* (Frontal Erect-palm)



#46 — #48 *Huen-sau*







THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#49 Withdrawal of left fist



50

Repeat the Right-hand-side movements as from Illustrations #21 to #49

#51 Left *Gum-sau*



#52 Right *Gum-sau*



#53 — #54 Changing to Back *Gum-sau*





#55 — #56 Changing to Front *Gum-sau*





#57 *Shang Lan-sau* (Double Bar-arms)



#58 *Fat-sau* (Whisking-arms)



#59 *Shang Lan-sau*



THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#60 — #61 Changing to Double *Jum-sau*





#62 Double *Tok-sau* (alias Double *Tan-sau*)



#63 Double *Jut-sau*



#64 Double *Biu-tze-sau*



#65 *Cheung-kiu Gum-sau*



#66 *Shang Tai-sau*



#67 Withdrawal of fists



#68 *Jark Pak-cheung*



#69 — #70Changing to *Wang-cheung* (Lying palm)





#71 *Tan-sau*



THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#72 — #73 *Huen-sau*





#74 Withdrawal of left fist



75

Repeat the Right-hand-side movements as from Illustrations #68 to #74

#76 *Tan-sau*



#77 *Gwat-sau*



#78 *Lau-sau* Movement



#79 *Huen-sau*



#80 *Wang-cheung*



#81 *Huen-sau*



#82 Withdrawal of left fist



83

Repeat the Right-hand-side movements as from Illustrations #76 to #82

THE SIU-NIM-TAU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#84 Left *Bong-sau*



#85 Changing to *Tan-sau*



#86 — #87 *Huen-sau*





#88 Withdrawal of left fist



89

Repeat the Right-hand-side movements as from Illustrations #84 to #88

#90 — #93 Left *Tut-sau* Movement









#94 — #95 Right *Tut-sau* Movement





#96 Left *Tut-sau*

#97 — #101 *Lin-wan-chung-kuen* (chain-punches)

96


97


98


99


100


101


102

Repeat the
Chain-punches
for
several
times
until tired

#103 End of the set

103


CONCLUSION

Please pay attention that Grandmaster Yip Man totally straightens his arm and keeps no elbow in all the straight-line striking movement such as the *Yat-gee-chung-kuen* (日字衝拳 or Character 'Two' thrusting punches), *Ching-cheung* (正掌 or Erect palm), *Wang-cheung* (橫掌 or Lying palm), etc. All the punches are in the shape of 'flat-fist'.

Unlike his Fatshan students, the late Grandmaster did all his *Huen-sau* (圈手 or Circling-hand) movements from outside to inside.

Further, Grandmaster Yip Man used to finish his sets by several times of chain-punches. He did not even do any *sau-sik* (收式 or Ending the set) movement. He just stood up and walked away!

THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#1 — #3 Setting up the stance





#3 Crossed *Gaun-sau*



#4 Lifting up the arms



#5 Crossed *Tan-sau*



#6 Withdrawal of fists



#7 — #8 *Yat-gee-chung-kuen* (Character 'Sun' Thrusting Punch)





#9 *Tan-sau*



#10 *Huen-sau*



#11 Withdrawal of left fist



12

Repeat the Right-hand-side movements as from Illustrations #7 to #11

THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN





#13 — #14 Double *Chuen-sau* Movement



#15 Double *Lan-sau* (Left)



#16 Double *Lan-sau* (Right)



#17 Double *Lan-sau* (Left)



#18Chaning to Double *Fook-sau*



#19 *Pak-jarn-sau* to left side



#20 *Pak-jarn-sau* to right side



#21*Pak-jarn-sau* to left side



#22 Right *Ching-cheung*



#23 Left *Ching-cheung*



#24 Right *Ching-cheung*

THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#25*Lan-sau* to right side

#28 3-time *Juen-ma Bong-sau* (Turning Wing-arms)

#28— #29 *Lan-sau Chung-kuen*





27

Repeat the Juen-ma Bong-sau movements as from Illustrations #25 & #26 for two more times



#30 *Fat-sau* (Whisking-arm)

#31 *Fook-sau*

#32 *Tut-sau*









#33 *Huen-sau*

#34 Withdrawal of right fist

36 *Lan-sau* to left side





35

Repeat the Right-hand-side movements as from Illustrations #13 to #34



THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#37 *Jik-chang-guek*



#38 — #39 *Sheung-ma Bong-sau* (Advancing Wing-arm)





#40 Crossed *Tan-sau*



#41 *Sheung-ma Bong-sau* (2nd time)



#42

42

Do the Crossed Tan-sau & Advancing Bong-sau movements for totally 4 times

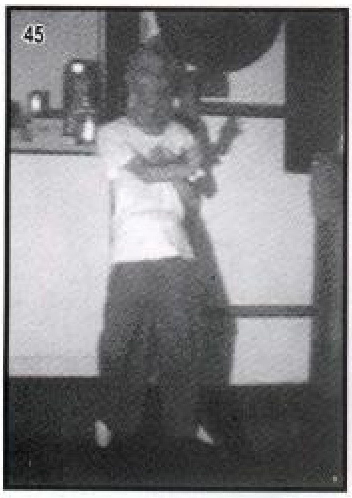
#43 *Sheung-ma Bong-sau* (4th time)

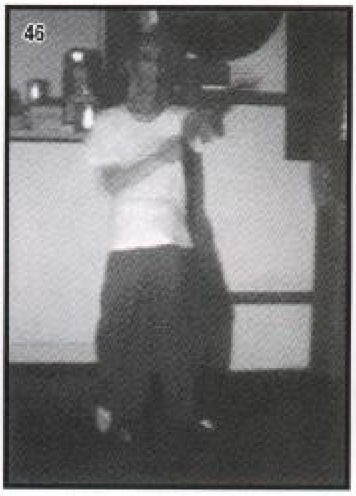


#44 *Chau-chong-kuen* (Lifting punch)



#45 — #46 *Tut-sau*





#47 *Huen-sau*



#48 Withdrawal of left fist & changing to right *Lan-sau*



THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#49 *Lan-sau* to right side



50

Repeat the
Right-hand-side
movements
as from
Illustrations #37
to #47
& Withdrawal
of the
Right fist

#51 Turning to left side



#52 *Jik-chang-guek*



#53 — #54 Stepping down with *Dai Bong-sau* (Low Wing-arms)





#55 Double *Tan-sau*



#56 *Dai-Bong-sau* (2nd time)



#57 Double *Tan-sau*



#58 *Dai Bong-sau* (3rd time)



#59 *Sheung-ma Man-sau*



#60 *Shang Jut-sau*



THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN

#61 — #62 ***Shang Yan-cheung*** **(Double Stamping palms)**





#63 — #66 Circling arms & Withdrawal of fists









#67 Stepping backwards



#68 About-turn

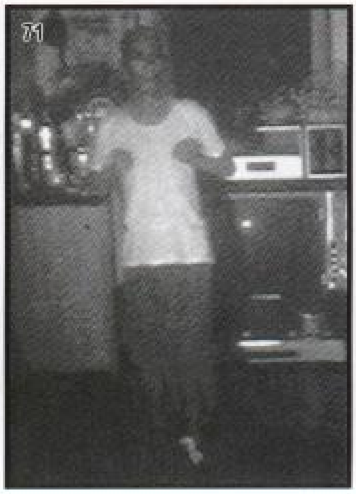


69

Repeat the
Right-hand-side
movements
as from
Illustrations #51
to #68

#70 — #73 *Juen-sun Che-chang-guek* (Turning to left with Slant Thrusting-kick)







THE CHUM-KIU SET DEMONSTRATED BY GRANDMASTER YIP MAN



#74 Left *Gum-sau*



#75 Right *Gum-sau*



#76 Left *Gum-sau*



#77 — #78 ***Til-Kiu Chung-kuen*** (Jumping Thrusting-punch)





#79 — #80 ***Lin-wan-chung-kuen*** (Chain-punches)





CONCLUSION

The CHUM-KIU set performed by the late Grandmaster is a little different from the one he used to teach to his students in Hong Kong. First of all, Grandmaster Yip Man did 4 times of the *Jark-sun Bong-sau* (側身膀手 or Side-leaning Bong-sau, alias *Dap-bo Bong-sau* 踏步膀手 or Stepping Bong-sau) movements in the Side-stepping Bong-sau sequences in the set. (Normally, it should be 3 times instead of 4 times.)

Second, he did not make a *Tit-kiu Chung-kuen* (跳橋衝拳 or Jumping punch) with the same *Gum-sau* (撳手 or Pinning-hand). However, we are taught to use the some hand to launch a Thrusting punch from the lower level to the upper level right after the *Gum-sau* movement.

THE 116 WOODEN DUMMY TECHNIQUES DEMONSTRATED BY THE LATE GRANDMASTER YIP MAN AT THE VERY LAST PERIOD IN HONG KONG

#1 Man-lo-sau (問路手 Testing hands) alias Dui-chong-sau (對椿手 Pre-fighting hand-posture)
#2 Marn-geng-sau (挽頸手 Neck-pulling hand)
#3 Bong-sau (膀手 Wing-arm)
#4 Tan-sau Dai-cheung (攤手底掌 Palm-up hand with Lower-palm)
#5 Sheung-har Gaun-sau (上下梗手 High-&-low Splitting-arms)
#6 Kwun-sau (滚手 Rotating-arms)
#7 Tan-sau Dai-cheung (攤手底掌 Palm-up hand with Lower-palm)
#8 Sheung-har Gaun-sau (上下梗手 High-&-low Splitting-arms)
#9 Kau-sau Tok-jarn (摳手托肿 Circling-block with Elbow-lifting hand)
#10 Jut-sau Ching-Cheung (窒手正掌 Jerk-hand with Erect-palm)
#11 — #19 Same as above
#20 Jut-sau Wang-cheung (窒手橫掌 Jerk-hand with Lying-palm)
#21 — #23 Noi-moon Pak-sau (內門拍手 Indoor-area Slapping-hand)
#24 Oi-moon Pak-sau (外門拍手 Outdoor-area Slapping-hand)
#25 Shat-geng-sau (殺頸手 Throat-cutting hand)
#26 Jut-sau Har-Lo-chung-kuen (窒手及下路衝拳 Jerk-hand with Lower-level Thrusting punch)
#27* — #29 same as #24 to #26 *(*#27 is missed)*
#30 Shang Tok-sau (雙托手 Double Lifting-hands)
#31 Dai-Bong-sau (膀手 Wing-arm)
#32 Wang-pak Dong-sau (橫拍盪手 Sideward-slap with Swinging-arm)
#33 Wang chang-guek (橫撐腳 Side Thrusting-kick)
#34 Dai Bong-sau (低膀手 Lower Wing-arm)
#35— #36 Same as #32 to #33
#37 — #39 Same as # 8 to #10
#40 (Oi-moon) Shang Tan-sau (外門雙攤手 Outdoor-area Double Palm-up hand)
#41 Shang Huen-sau (雙圈手)
#42 Shang Dai-cheung (雙底掌 Double Lower-palm)
#43 (Noi-moon) Sheung Tan-sau (內門雙攤手 Indoor-area Double Tan-sau)
#44 Shang Wang-cheung (雙橫掌 Double Lying-palms)
#45 Shang Tan-sau (雙攤手 Double Palm-up hands)
#46 — #48 Kau-sau (摳手 Plucking-arms)
#49 Jut-sau Ching-cheung (窒手正掌 Jerk-hand with Erect-palm)
#50 Bong-sau (膀手 Wing-arm)
#51 Chai-sut-guek (踩膝腳 Knee-stamping kick)
#52 Sheung-har Gaun-sau (上下梗手 High-&-low Splitting-arms)
#53 — #55 Kau-sau (摳手 Plucking-arms)
#56 Jut-sau Dai-cheung (窒手底掌 Jerk-hand with Lower-palm)
#57 — #59 Same as #50 to #52
#60 — #61 Same as #38 to #39
#62 — #64 Tarn-sau (彈手 Flipping hands)
#65 Kau-sau Dai-cheung (摳手底掌 Circling-block with Lower-palm)
#66 Kwun-sau (滚手 Rotating-arms)
#67 Ching-sun Po-pai-cheung (正身抱排掌 Frontal Double-palms)
#68 Bong-sau (膀手 Wing-arm)
#69 Jark-sun Po-pai-cheung (側身抱排掌 Sideling Double-palms)
#70 Sheung-har Gaun-sau (上下梗手 High-&-low Splitting-arms)
#71 Ching-sun Po-pai-cheung (正身抱排掌 Frontal Double-palms)
#72 — #74 Same as #68 to #70
#75 — #76 Same as #55 to #56
#77 — #78 Sheung-har Gaun-sau (上下梗手 High-&-low Splitting-arms)
#79 Bong-sau (膀手 Wing-arm)
#80 Lap-sau Shat-geng (擸手殺頸 Grappling-hand with Throat-cutting hand)
#81 Pak-sau Chang-geng (拍手鏟頸 Slapping-hand with Throat-cutting hand)
#82 — #84 Same as #79 to #81
#85 Bong-sau (膀手 Wing-arm)
#86 Sup-gee-guek (十字腳 Crossed kick)
#87 — #88 Same as #85 to #86

#89 — #91 Same as #59 to #61

#92 — #94 Dai Bong-sau (膀手 Wing-arm)

#95 Tan-sau Ching-sun-guek (攤手正身腳 Tan-sau with Frontal thrusting kick)

#96 Che-chai-guek (斜踩腳 Slant Stamping kick)

#97 — #101 Same as #92 to #96

#102 Gum-sau (揲手 Pining hand)

#103 Wang-pak Dai-cheung (橫拍底掌 Sideward slap with Lower-palm)

#104 — #105 Same as #102 to #103

#106 Gum-sau (揲手 Pining hand)

#107 Oi-moon Pak-sau Chai-guek (外門拍手踩腳 Outdoor-area Slapping hand with Stamping kick)

#108 — #109 Same as #106 to #107

#110 Bong-sau (膀手 Wing-arm)

#111 Kam-na So-guek (擒拿掃腳 Grappling hands with sweep-kick)

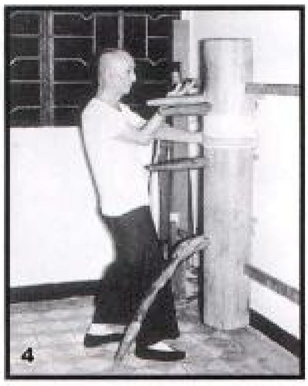
#112 — #113 Same as #110 to #111

#114 — #116 Same as #89 to #91























12 — 20 : Repeat the sequence of the movements from Figure 2 to Figure 10 for the right-hand side


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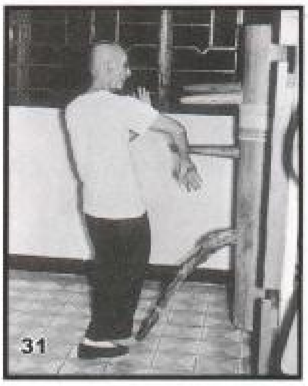
The Right Outdoor-area Slapping-hand is missed in the photographs

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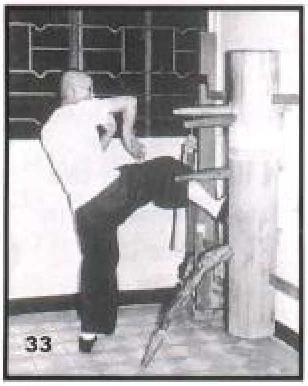

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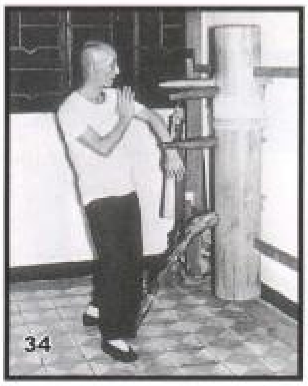

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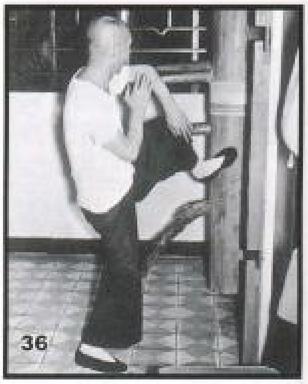

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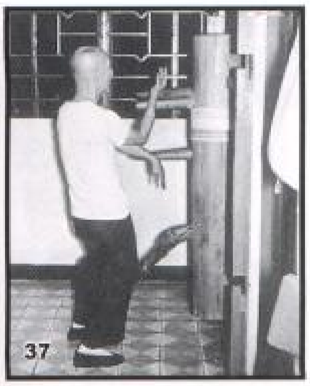

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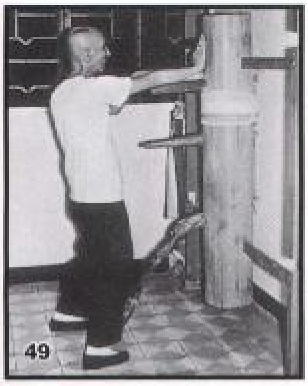

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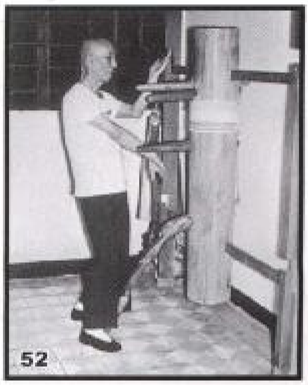

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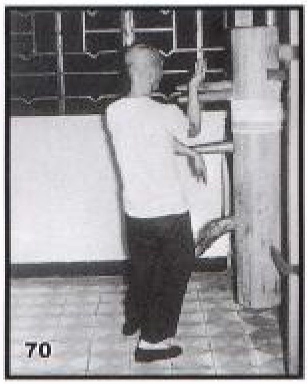
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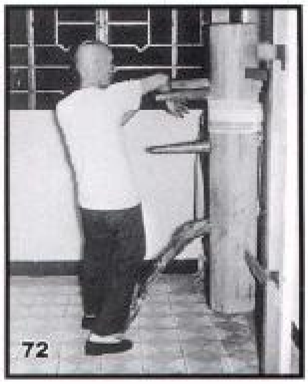
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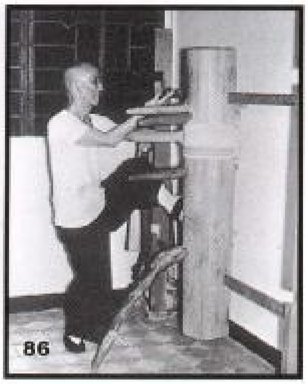
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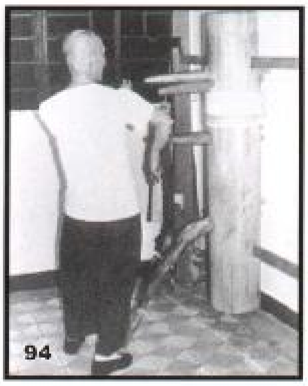

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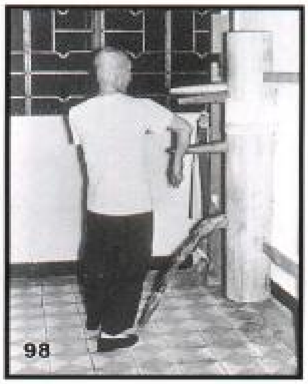

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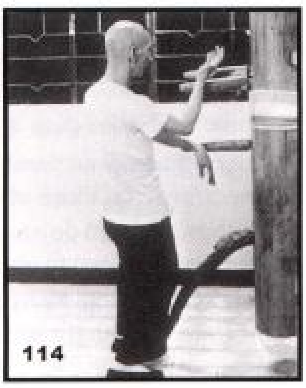
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MY ATTITUDE IN LEARNING WING TSUN KUNGFU

Kungfu Schools in the Early Sixties

I began to learn 詠春 (Wing Chun or Wing Tsun) *(Note 1)* kungfu when I was only 14 years old *(or 13 to be more precise, since I became a beginner before my birthday).* I was a martial arts fanatic. My approach to practice was different from that of most of my fellow students. I wanted to be more diligent and devoted than any one of them!

It was then the early sixties when Hong Kong still maintained a strong traditional Chinese culture. In the average kungfu schools, except for the addition of electrical lighting and perhaps one or two electric fans, all other things were not much different from previous generations.

I was connected to the Wing Chun style and became a student through one of my two maternal uncles, Cheng Fook (鄭福). He and my other uncle, Cheng Buk (鄭北), had been practicing Wing Chun to considerable attainments and were both renowned fighters during those years.

I still recall the first day my uncle brought me to the Wing Chun school of his *si-fu* (師父) or kungfu father. It was soon after the Chinese New Year. Very much excited, I presented, with both hands, a red packet, with money inside, to my *si-fu.* Using both hands again, I handed him a cup of tea prepared by his daughter. This was all done according to the traditional Chinese custom for the admission of students. In the cup of tea, there was a dried date representing a sincere wish for a prompt prosperous future of the student. My instructor took a sip of the tea, which symbolized the completion of the admission ceremony. The casual student-admitting ceremony was finished.

Nevertheless, a formal student-admitting ceremony is of course much more ceremonious. In addition, different kungfu schools might have different rules in doing it.

The more solemn ceremony has to be conducted on a selected auspicious day. It begins with a kowtow to the founder's tablet. This is followed by another kowtow to *si-fu,* one's instructor, and further kowtows to *si-mo* (師母), the instructor's wife, *si-sok* (師叔), the instructor's younger fellow-student and so on. Then there were a set of customs and rules quoted to the student for him to follow. There were cases when relatives, friends and other elderly followers of the same style were invited to witness the ceremony and later celebrate with a sumptuous feast. Of course, a student-admitting red packet, well-stuffed with money, was absolutely necessary!

Traditional Training Methods

The entire Wing Chun (Wing Tsun) style relied on the art of fist-fighting to a great extent, with weapons being of a complementary nature.

According to the traditional way of teaching, a student would be taught the basic kungfu set: *Siu-Nim-Tau* (小念頭) or the 'Little Idea' set on the first day. Once this had been mastered, the single-arm *Chi-Sau* (黐單手) exercise would be taught. Soon, he would begin to learn simple 'Stance-Turning' and 'Turning-Punch' exercises, followed by the second kungfu set: *Chum-Kiu* (尋橋) or the 'Arm-Seeking' set.

At the same time, the student would begin the double-arm *Chi-Sau* exercises. It can be divided into two stages, namely, *'Poon-Sau'* (盤手) or the 'Rolling Arms Exercise' and *'Kuo-Sau'* (過手) or the 'Fighting Practice'. *Poon-Sau* merely required the student to apply his two arms with those of his partner and then to roll their elbows up and down. Whereas, in *Kuo-Sau,* each student was required to attack the other and at the same time defend himself with as many of the techniques learnt from the kungfu sets as possible.

In fact, there is also a special training way called *Lat-Sau* (甩手) or 'Free-hand Fighting Practice' in the Wing Tsun system. However, the question is that not too many Wing Chun schools really teach this kind of training. Some Wing Chun instructors have not even heard of it!

The *Lat-Sau* exercises should be taught once the students can familiarize themselves with the attacking and defending techniques after double-arm *Chi-Sau* had been practiced to a certain extent. In such a stage, two Wing Tsun people first face each other, with pre-fighting posture, standing at a distance without touching their opponent's hand, then the attacker charges to his training partner and the fight is started.

In general, the most advanced kungfu set in Wing Tsun, *Biu-Tze* (標指) or the 'Thrusting-Fingers' set, and *Muk-Yan-Chong-Fat* (木人樁法) or the 'Wooden Dummy Techniques' set, were usually released only at a fairly late stage. It was said that certain Wing Chun followers had even spent some ten years in their instructor's school without having completed the entire *Biu-Tze* set, which was indeed a bit extreme.

The Longest & the Shortest

There are only two weapons in Wing Tsun (Wing Chun). The longer weapon is called *Luk-Dim-Boon-Kwun* (六點半棍) or the 'Six-and-a-half-point Long Pole Techniques', and the shorter one was the *Bart-Cham-Dao* (八斬刀) or the 'Eight-cutting Doubleknives Techniques'. The Six-&-a-half-point Long Pole Techniques employed an over-8½-feet-single-headed long pole *(some Wing Tsun people like to use the long pole which is up to 9 feet);* as it looks like the long tail of a rat, is also called '*Sue-mei-kwun*' (鼠尾棍) or the 'rat-tail pole'. Whereas the weapon used for the *Bart-Cham-Dao* set is a pair of steel knives each is no longer than the distance from one's finger tip to one's elbow. Interesting enough, compared with other styles of kungfu, the single-headed long pole used by us is much longer than similar long poles used by them, whereas our doubleknives are much shorter than the other similar weapons such as *gee-mo-dao* (子母刀) or the 'mother-and-child broadswords', also known as *woo-dip-dao* (蝴蝶刀) or the 'butterfly broadswords'. *(Note 3)* A unique feature of the Wing Tsun weapons, perhaps?

Six Days Per Week

In those days, the general kungfu schools usually open six days per week from Monday through Saturday. Students were allowed to come and practice at any time according to their own schedule. My first instructor's school was of no exception. He usually opened at 10:30 a.m. in the morning and closed at 12:30 at noon, and re-opened at 3:30 p.m. until 6:30 p.m. In the evening, he re-opened at 8:30 p.m. and did not close until after 11:30 p.m. With the exception of Chinese festival holidays, his kungfu school was only closed on Sunday.

In addition, he always emphasized that any student of his was welcomed to practice in his kungfu school from morning till night provided. of course, the student had the interest and time. *(It was only after many years that I found out one of the reasons why he disliked me more and more — a youngster without any worldly experience who really believed his words wholeheartedly and, whenever free, practiced in his kungfu school morning to late night, while paying the same school fee as the others, such that seeing me constantly became disagreeable !)*

Teaching One Third of the Set in the First Lesson

I can still recall how my instructor taught me in the first lesson on the first day. Immediately, he showed me one-third of the entire *Siu-Nim-Tau* set. After demonstrating the movements some three to four times, he told me to practice in front of a mirror in a corner. During the whole week that followed, he did not care too much about me. Sometimes when he passed by, he would conveniently pat on my *Wu-sau* (護手), Guarding-arm or protective-arm, or moderately kick my *Yee-gee-kim-yeung-ma* (二字拑羊馬), the Character 'two' adduction stance, to see if it was firm enough.

The second time he taught me another one-third of *Siu-Nim-Tau* was more than a week afterwards. Starting from the left *Gum-sau* (撳手) or Pinning-hand, he taught me the entire middle part without pause. Thereafter, back to the same old rule — my practicing alone in a hidden corner.

The third and also the last part of *Siu-Nim-Tau* he taught me took place on the first day of the next month. On that day, after I paid him the school fee, in a cheerful mood he taught me the entire *Siu-Nim-Tau*. I, of course, was also in a very cheerful mood!

In all fairness, this is the traditional way for the typical old-fashioned Wing Chun instructors *(and for most of the Chinese martial-art instructors of the other styles)* to teach the kungfu sets over a few rather-long sections in a certain period. There are two disadvantages, namely:

1. The number of movements taught each time is excessive. It was definitely impossible for a beginner to catch all the details at the same time. If by luck he encountered a responsible and patient instructor, his errors might still be corrected gradually in time *(provided his instructor cared about him)*, but if you were stuck with a lazy instructor or one who did not quite know how to teach, then I can assure you that your kungfu would not be too good in your whole life!

2. The long interval between different sections made a beginner feel extremely boring. Frankly speaking, to teach *Siu-Nim-Tau* over three sections in about a month's time was in fact not at all dragging the progress of the student by intention. *(I know that certain more conservative Wing Chun instructors might take as much as six months to one whole year just to teach one Siu-Nim-Tau ___ and nothing else!)*

   But the thing is, after learning the movements in one section, too much time elapsed before the next section spent in repetitious practice of these few fundamental movements, without even knowing what their practical values were. *(Note 4)* It was needless to say how boring this could be! In fact, during those days when I was still a kung fu student, I had seen so many beginners drop out just because they could not stand through this boring practicing process.

First Sparing Experiment with Wing Chun Techniques

The first time I tested myself was less than six months after I started learning. At that time, there was an ex-classmate of mine who had changed to another middle school but still kept in touch with me. Like me, he had learnt some kungfu, and was quite confident in his kungfu attainments. One day, as we were chatting about martial arts, he demonstrated to me the style of kungfu he had been practicing, emphasizing how practical it was. Of course, with my eagerness to do others down at that young age, it did not take long before I suggested a match. The result was such that, he automatically requested me to bring him to my instructor for admission. Thereafter, he became my closest and most loyal *si-dai* (師弟) or younger kungfu brother and has been assisting me all the time until now in teaching. He is also the most qualified Chinese instructor in terms of years in our association *(the International WingTsun Association)*: Sifu Cheng Chuen Fun.

Still, the first time I realized how practical Wing Tsun style was *(although at that time what I could learn was 'Wing Chun')*, and how powerful my punches were, was in a fight that took place eight months after I started practicing the art of fist-fighting.

In fact, it was a fight for someone else. Moreover, it was simply because I could not stand seeing an unknown old lady being bullied by someone. I need not go into details, but it was only afterwards that I realized how effective was the Wing Chun style I had been practicing hard for the past eight months — My opponent, a sturdy fellow, was smashed to pieces by my *Lin-wan-chung-kuen* (連環衝拳) or Chain thrusting punches. The other fellow who initially wanted to jointly attack me, was smart enough to withdraw right after the first few touches, knowing that he had met with a strong hand. There he stood, motionless, watching his partner breaking his head and shedding blood all over his face, and being stamped several times even after he had fallen to the ground. *(I should be glad that I did not stamp on his head, or I might have been charged with murdering!)* Yet I was not even fifteen years old at that time!

Since that fight, my confidence in Wing Chun kungfu became even greater. In addition, I began to stress more and more on sandbag training. I started with at least six hundred punches to over two thousand punches a day; and kicked the sandbag for at least five hundred times each day. *(Note 5)* However, this did not mean that I would do as most of the other people did and completely accepted all of my instructor's teachings without the slightest doubt!

"On the Matter" Vs "On the Individual"

For a lot of people, when they learn a certain style of kungfu, they always hope that theirs is the "Best" in the world. Due to this preconceived adoration, they usually believe wholeheartedly in the sayings of their instructor or the other kungfu clansmen as though they had been 'hypnotized'. *(This blindfolded adoration is particularly vulnerable to manipulation by religious leaders and politicians.)*

Sometimes, they may be aware that their style of kungfu is not that good or their instructor is inferior to others. Yet in fear of losing face they are reluctant to acknowledge having followed the wrong style *(and consider acknowledging one's fault a great shame!)*, or because of some blindfolded faith based on relationship rather than by reasoning, they are willing to deceive others as well as themselves and strive it forever.

I myself distinguished clearly between affiliation and learning since very young. On affiliation, I always believe in such pronounced Chinese morals as honoring one's instructor and the ethics, respecting the seniors and supporting the juniors, and even such ritual as the status of instructor is meant for one's whole-life-kungfu-father even though it lasts for only one day.

Accordingly, even when I later became the 'closed-door student' of Grandmaster Yip Man later on, *(Note 6)* I still addressed him as *'Man Kung'* (閒公) or 'Grandpa Man' and not *'si-fu'* because of the above reason. Unfortunately, not all instructors really regard their students as 'kungfu sons', nor all seniors are necessarily worth respecting.

No Big Deal!

In fact, a person's kungfu attainments cannot be changed suddenly simply because of how he is addressed by other people. Before he passed away, Grandmaster Yip Man had taught over a thousand students. Many of the so-called direct students of his might have quit after following him for a very limited period of time. Some others had even gone through the so-called "Student Admitting Ceremony", but even their beginner's lesson was not taught by the Grandmaster himself. The attainments of these so-called "direct students" can be easily imagined.

As for learning, I always look at it very objectively. I do not believe another person's words without analysis, nor do I refuse to accept any saying merely because of personal liking or hatred. I think that in a ridiculous saying there may still be certain rationale, and if there is not any, just regard it as a joke! On the contrary, if you think of it clearly, there may well be a great loophole in these seemingly serious sayings.

It is a pity that people are usually fooled by serious appearances or profound status of the speaker. That is why there are so many people easily believe in the articles published in books or newspapers — even if they are evidently nonsense. There are also others who easily believe in the doctrines of experts. Therefore, all experienced media know how to quote from so-called "experts" to make their own sayings more convincing. *(Therefore, you have to believe in what I say. I'm a kungfu expert, ain't I? Ha, Ha!)*

Is Wing Tsun Really the Best?

Frankly speaking, I never quite believed I was so lucky as to learn the style of kungfu with the best methods in the whole world right from my first day of learning, nor did I believe that my first instructor was already the greatest master of the Wing Chun (Wing Tsun) style.

To unravel this mystery, in addition to practicing from day to night and gathering any and all information relating to the Wing Chun style as much as possible, I would never let go any chance to observe other schools of kungfu.

I was loyal to the Wing Chun style on one hand but on the other, I was at all times seeking another style of martial arts much better than Wing Chun!

After a considerable period of time of observation and comparison, I had clarified all my doubts concerning the superiority of the Wing Chun (Wing Tsun) style *(or else I would have switched to become a pugilist of another style of kungfu)*. However, I never really believed that the Wing Chun style was a perfect and flawless art of fist-fighting! The art of fist-fighting was created by humans; and just as humans are never perfect, so the art of fist-fighting is always capable of improvement.

Something Wrong in Chum-Kiu

Such thinking had sprouted its roots at the time I first practiced *Chum-Kiu* (the 'Arm-Seeking' set). Since simplicity is the key to Wing Chun kungfu, all unnecessary repetitive movements had been abandoned and more fundamental movements were incorporated in the three kungfu sets. Among these three kungfu sets, only *Chum-Kiu* comprised a kicking method and footwork. Logically, there should be a total of eight kicking methods in the Wing Tsun (Wing Chun) style. *(Note 7)* But why were there only two kicking methods in this kungfu set?

In *Chum-Kiu*, for instance, in the middle section there were a *Ching-sun-guek* (正身腳) or Frontal thrusting-kick with *Lan-sau* (攔手) or Bar-arm; then is succeeded by three times of stepping *Bong-sau* (膀手) or Wing-arm. However, after doing the left and right sequence of this series of movements, it happens to be another two frontal kicks again — the only difference is that this time there is no *Lan-sau* in addition!

Only the *Che-chang-guek* (斜撐腳) or Slant thrusting-kick can be regarded as another kicking method. However, there is only one left slant thrusting-kick at the end of the set. Where is the right one?

No Fixed Movement

According to the theory of Wing Tsun (Wing Chun), in the absence of any fixed movements, a kick may complement any other hand techniques. Therefore, it is very clear-cut because we do not really need to cram all this kind of "1+1=2; 1+2=3; 2+2=4; etc." fixed movements into our brain as if the other styles do. All we need is to understand the 'formulae' so we can figure out any fighting movement with our hands and legs at any time we need, not by memory, not by thinking, *(yes, not even by thinking!)* but by the reaction we get from our opponent. This kind of reaction is obtained from our special training way — *Chi-Sau*. And this kind of 'feeling', as what is usually called by we Wing Tsun people, is now being called by the experts *(experts again!)* as 'Conditioned reflexes'. For this reason, to repeat the same frontal kick twice seems superfluous. By the way, where is the *Wang-chang-guek* (橫撑脚) or Side thrusting-kick, another most important kicking techniques of Wing Chun?

Regretfully, each time I asked my instructor similar questions, I would be answered in a stern manner that there was still a lot to be learnt in my kungfu schooling, and that such questions should wait until after several years of practice.

Doubts

As I went on with my practices, my doubts relating to certain small points in the Wing Chun style became more and more eminent. For instance,

In Advancing-steps:

The way of *Sheung-ma* (上馬) or Advancing-steps taught by my first instructor, after making one step forward with the front leg, the rear leg should follow suit dragging on the floor. After practicing this for many years, I still felt that whenever I moved speedily, there was immediately an unstable feeling in the upper trunk. This was particularly so when I suddenly stopped advancing during the quick stepping actions.

(In fact, many years later, after I had learnt with Grandmaster Yip Man, I found out the correct way to do Advancing-step should be by advancing both legs in one step forward at the very same time. This is another unique feature in the **WingTsun**® *footwork.* (Note 8) *Unfortunately, most of the Wing Chun people fail to recognize these little points which is so much important that can make a* **WingTsun**® *the regular advancing method, resulting in a variety of similar and yet completely different footwork!)*

In Stance-tuning:

Juen-ma (轉馬) or Turning-stance technique as taught by my former instructor required the soles of both feet to turn in the same direction simultaneously until the two feet were parallel to one another at 45 degrees, and then to turn to another direction in the same way.

However, if one practices in this manner, when he moves at a high speed and stops all of a sudden, momentum will result the weight of the upper trunk to be flung to one side resulting in an unstable center of gravity for the whole person.

(I later find out the correct way of doing the stance-turning requires ***only one leg*** *to swivel at 45 degrees so as to form a Jak-sun-ma or Side-leaning-stance with the other leg. In this way, there is always one immobile leg on which the center of gravity relies on can rest in a standstill position, and the upper trunk will not lose its center of gravity because of inertia!)*

Completing Force or Borrowing Force?

My instructor always emphasized that Wing Chun (Wing Tsun) was an art of fist-fighting that :

借力打力 or literally translated as,

"surpassed the strong with suppleness by borrowing the force from the opponent to counter-attack".

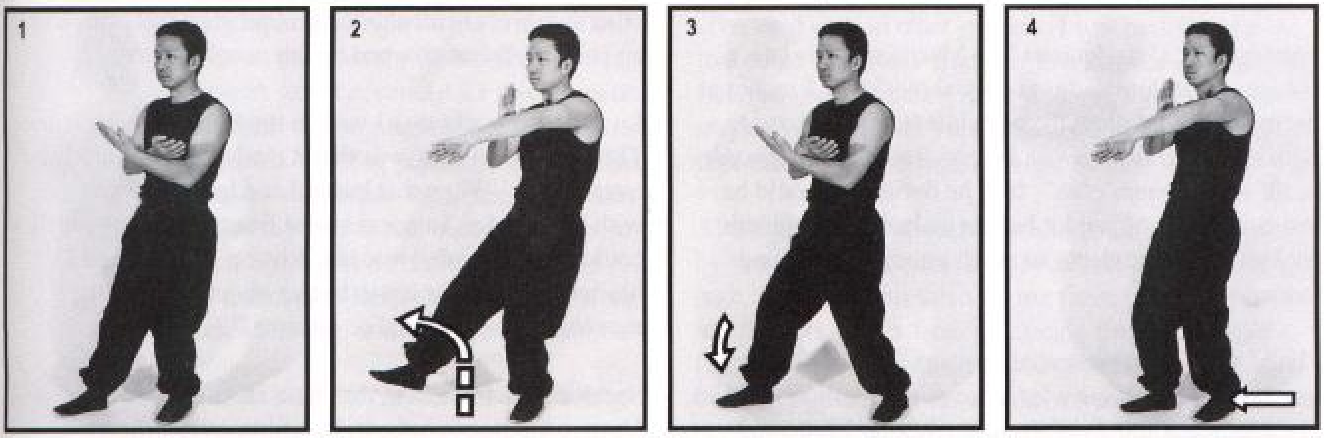
However, quite often I discovered that the reason why I surpassed the other fellow-students in *Chi-Sau* was not only because I was more familiar with the techniques so that my reactions were faster than theirs, but also because I was more hardworking in strength training, resulting in a pair of strong and powerful arms. There had been many times when I intentionally attacked or counter-attacked them with force and there was nothing they could do about it.

Faced with this, my instructor usually comforted the loser by saying that:

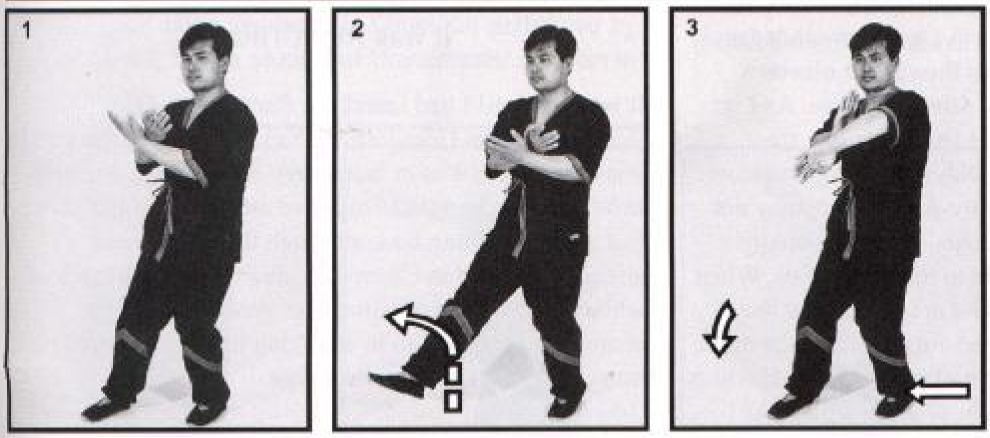
同門忌力忌手長, or translated literally,

"it is hard to fight against a stronger or longer-armed person in the same Wing Chun style".

(Top) The wrong way of advancing-steps for most of the Wing Chun pugilists is that they move <u>one foot at a time</u>. Therefore, if a Wing Chun pugilist moves the front leg first, then moves the rear leg right after the front leg stops, the momentum of his rear foot would push the front foot a bit forwards so as to make his upper trunk unbalanced.

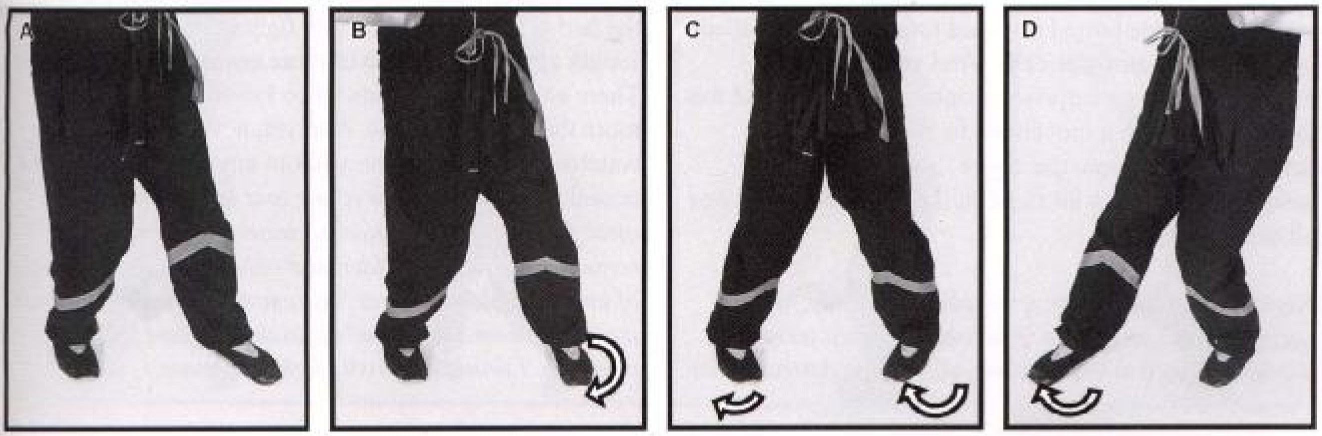


(Middle) The right way of advancing-steps in which only the front leg responds to move forwards. While the rear leg bears the whole body weight and is 'dragged' by the powerful front leg. This is the unique Wing Tsun advancing stepping method as a Wing Tsun pugilist needs <u>only take one step to move two legs at the same time</u>. By this way, the Wing Tsun pugilist would not only move 100% faster than the normal way of moving *(say, one step for one leg)* but stop at any time because the rear foot does not consist of any moving-forward power.



* Please note that at the same time the front foot steps down, the whole sole 'pins' on the floor with full strength. With bending moment of the knee, the front leg 'drags' the rear leg that bears the weight of the whole upper trunk, just like pulling a single-leg-stool forwards.

(Bottom) The correct Turning-stance is, no matter how high speed a Wing Tsun pugilist turns, he turns only one leg at a time. By using the centre of one foot as pivot, while turning to one side, he shifts the whole body weight onto the other leg at the same time. In this way, even though he turns at a high speed and stops all of a sudden, he has always one immobile leg which keeps the upper trunk stable.



Deep in my heart I clearly understood that this could hardly be regarded as ***"Borrowing the force from the opponent"***. Could Wing Chun only borrow the force when fighting with another style of kungfu, and compete using force against the people of the same kungfu clan?

Furthermore, Grandmaster Yip Man was in his late sixties at that time and was only about 5 feet 3 inches at the most. If we follow the principle that *"it is hard to fight against a stronger or longer-armed kungfu people in the same kungfu clan"*, then he definitely would have lost completely! Could it be that he had some hidden tricks to defeat students so much younger, taller and stronger than he?

The above only represented some of the more obvious questions. There were a lot more other questions I could not dissolve at that time. It was only after I followed Grandmaster Yip Man for many years that these questions were gradually answered. *(Note 9)*

A Severe Arousal on the Head

The first time I really doubted the incompleteness of Wing Chun techniques was when I was surrounded and attacked by three persons. I was then about nineteen years old and had obtained my driving license. As I was driving around with a girlfriend late one night, three gangsters were not too happy with my driving too slow and impeding their way. After by-passing me, they not only insulted us with vulgar words, but intentionally blocked their car in front of ours to make fun of us. When I got off to reason things out, I did not realize that they were all prepared. Once I stepped out of the car, the three were surrounding me in the form of a new moon, at which time it was not possible any more to avoid a fight. As I was going to dash forward to fight against the guy in front of me, another gangster on my left grabbed the chance and smashed my head fiercely with a hard-wood Samurai sword which he had hidden behind his back beforehand.

Seeing his weapon suddenly chopping from above on my left, I at once turned my head facing him, and lifted up my left arm automatically. And yet, at this very moment and to my surprise, it came across my mind that there was no such a movement in Wing Chun as to deflect an attack from the above... Just one flash of hesitation and, I was hit right on the spot, and blood was all over my face!

Nevertheless, they made a mistake. Normally, when seeing blood coming out from oneself, most people would be scared to hell and lose all fighting determination. But there are a small portion of people who, the more they bleed, the more fiercely they will fight — and I was this minority! The result: one of them was so beaten by me that blood was coming out from his eye *(it was the one who hit me with the wooden sword)*, and the other two were beaten to the ground. The fight came to an end only when stopped by the people around.

I was not sure whether I won in the fight or was it a draw. The least I could say was that it made me unhappy for over a week! When that bastard suddenly attacked me with his wooden Samurai sword from above, obviously I could have defended myself. Why on earth should I hesitate at that moment to bother about whether my movement was "formal or informal"?

Speaking the truth, if at that time had I applied a *jodan barai,* a karate movement, by lifting up my forearm above my head, I could have deflected my opponent's wooden sword hitting from above. Even if my forearm got beaten, at least my head would not be bleeding! Moreover, why was there no such a movement in Wing Chun kungfu that could dissolve an attack from the above?

It was Right There!

It was not until I had learnt the *Bart-Cham-Dao* techniques from Grandmaster Yip Man years after that I knew that there was in fact a very ingenious movement in Wing Tsun kungfu to dissolve attacks from the above. But the funny thing was, although this movement already appeared in *Chum-Kiu,* due to the negligence of whoever instructor of whichever generation, slight changes were added to it, changing it into a bizarre movement with no obvious usage.

Never Had Been Hurt Before

Over the time since I started learning martial arts until I was attacked, there had been over twenty fights including real fights, trial fights with other styles of kungfu, and friendly fights which stopped at the touch of the body. *(Note 10)* As for certain fights in the street, I often fought against two, three or more enemies just by myself. There were two occasions when I even fought against more than fifteen people. And yet, never before had I watched others attack me without any defense as on this occasion! *(During those young and exuberant days I often fought for others just because I disapproved of something. As I grew older and older, with the encounter of innumerable injustices, my temper became more and more restrained. Now, unless in danger and under pressure, I would not easily fight any more.)*

However, I had never thought of how I should react when suddenly being attacked from the above within such a short distance. In general, using my extremely fast and powerful punches, I would dash into the area of the enemy. Before my opponent made any reaction my straight thrusting-punches had already hit heavily right on the bridge of his nose, making him lie on the ground with blood all over his face. The entire process would never last for more than one or two seconds. This way to end a fight had also been used in fighting against certain armed opponents and proved just as effective. The reason was simple: regardless of whether the enemies had begun to move or not, once I commenced my attacks, there was absolutely no chance for them to apply their fighting techniques. Before this fight, therefore, I had never experienced anyone attacking me from above!

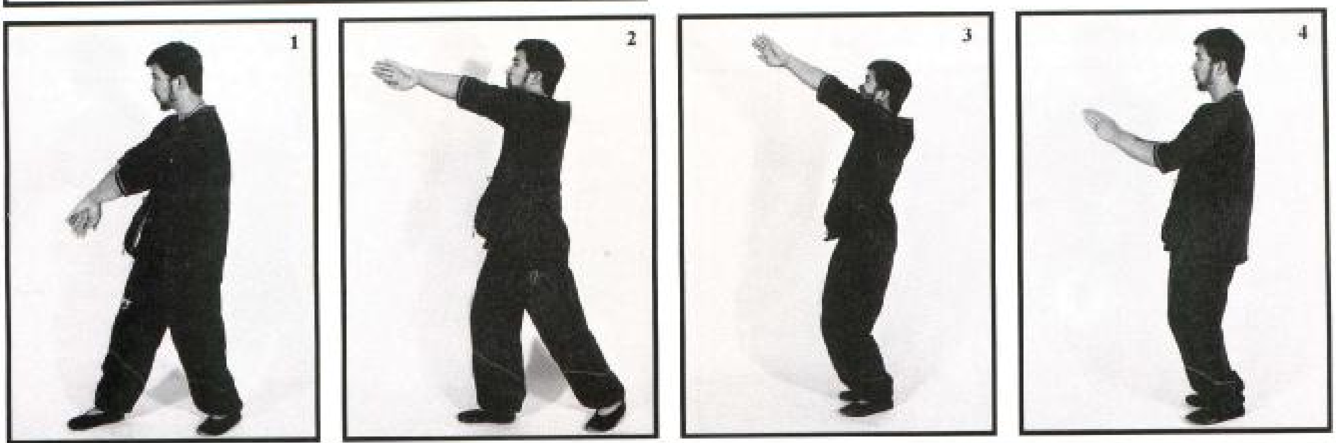
This severe blow on the head not only left me with a long scar, but also served as a severe challenge to the over-confidence I had in Wing Chun techniques in the past.

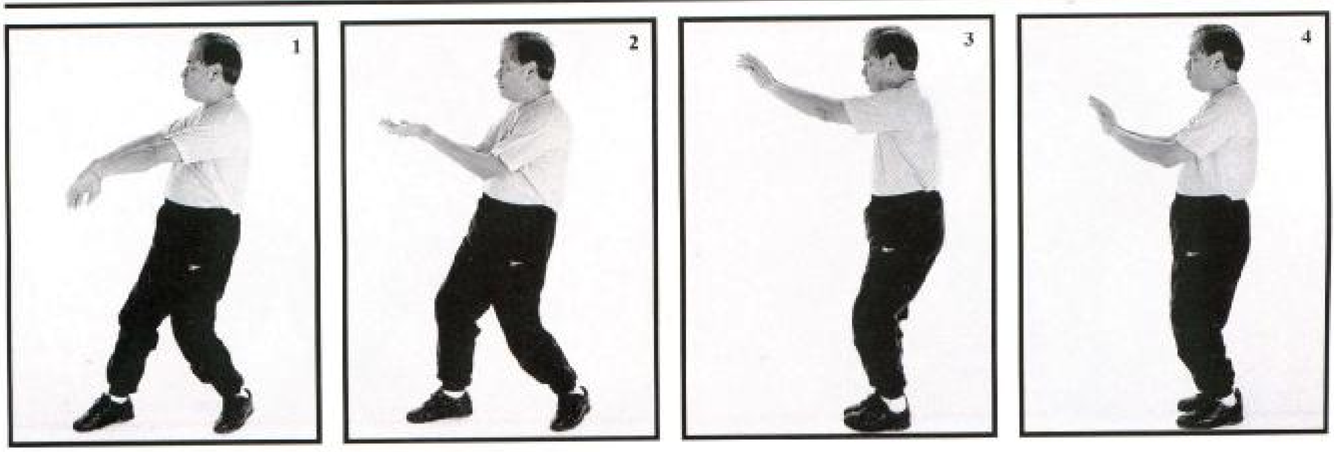
At that time, although I was only nineteen, I had nevertheless completed a total of three bare-hand kungfu set courses and most of the Wooden Dummy Techniques. In addition, my *Chi-Sau* skills were among the best when compared to the other fellow-students. What was more, compared with all other students, I was probably the one that could best 'steal' from our first instructor! Quite often when he was instructing other students, I just stood there, staying aloof, and yet I could perceive more and learn better than that student personally taught by him.

Although I was not someone who could memorize just by one glance, still, my kungfu talents were considerably high. Coupled with this was my fanatical adoration for martial arts. Apart from practicing for at least four to five hours per day, non-stopped, I never let any chance of knowing martial arts whether through books, movies or demonstrations slip away easily. If indeed there was any subject in this world that could make me memorize every single word, I believe this could be nothing else but martial arts! Because of the above, though I never really dreamt of being among the top-ranking Wing Chun man, I always had a great confidence in both my techniques and the concept of Wing Chun — until the incident described above happened!

Upper: The sequence from lower Bong-sau to Man-sau movements in the Chum-Kiu set of the Leung Ting WingTsun® system.

Lower: The same sequence in Chum-Kiu performed by Sifu Siu Yuk Men, a student of Grandmaster Yip Man in Hong Kong.

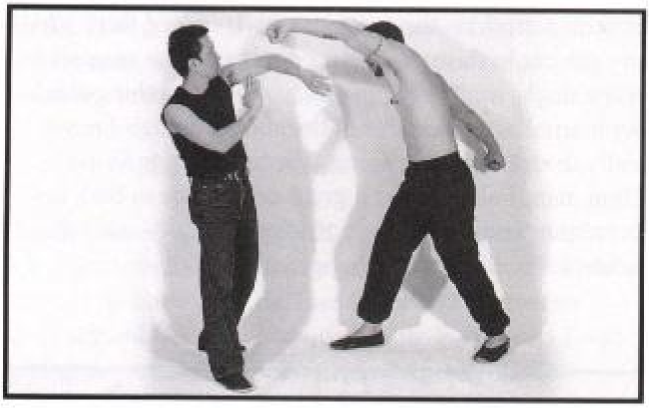




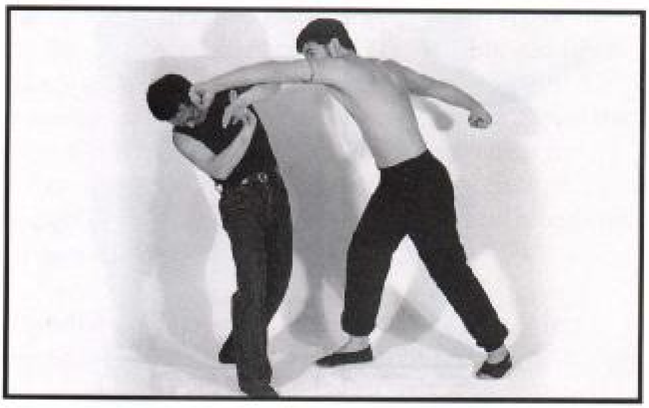
THE ADVANTAGE & DISADVANTAGE OF THE TWO MOVEMENTS

Left Below: Without the correct Man-sau movement, a Wing Chun pugilist can be hit easily by an overhead downward attack.

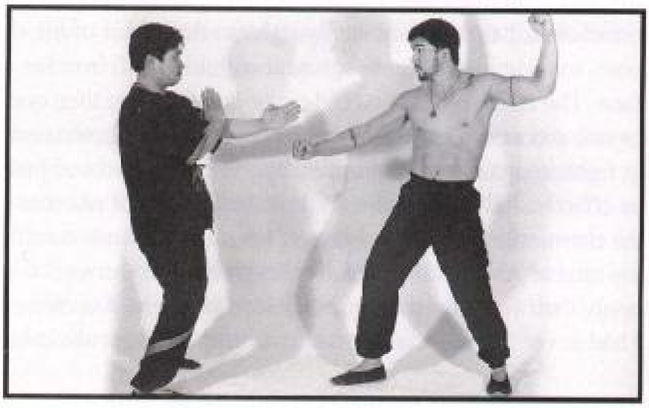








Right Below: A WingTsun pugilist can easily deflect an overhead attack with a Frontal Man-sau movement by letting the attacker's arm glide down slantingly.









Review of the Past

Since then, I began to conduct a detailed overall review of the fist-fighting techniques I had been practicing, and realized that indeed there were many movements which I had neglected in the past. The most obvious example was to attack the enemy from the above, which was all too common in fights. In the theory of Wing Tsun, this sort of attack was full of flaws because the vast range of movement required was vulnerable to the enemy's counter-attack and therefore not recommended in Wing Tsun (Wing Chun) techniques. But what if the enemy suddenly attacked me in this way? What should I do?

From a rational point of view, with such a logical art of fist-fighting as Wing Tsun (Wing Chun), the absence of any movement to tackle these kinds of attacks was practically impossible. Still, although I checked through all the movements I had learnt, there was not one that could rationally dissolve these attacks. Could it mean that Wing Chun techniques itself was not perfect, or was there still a lot to be learnt by myself?

Some Wing Chun practitioners might think that to receive such an attack from the above, one need only step backward or sideward to dodge, and then immediately dash forward to continue the fight. Well, such a movement could indeed be regarded as an effective measure in dealing with the above attack. I myself had been practicing likewise, and with pretty good results too. But the problem was this. At the time that I was dashing towards an opponent right in front of me, I was suddenly ambushed by another fellow nearby. In such emergency and within such a short distance, and with my movement already formed, it was very unlikely that I could still change my momentum and footwork. The only practical way out, therefore, was to dissolve the attack with my hand *(which still required an excellent reaction)* and yet, there was not such a movement in Wing Chun techniques!

From this doubt onwards, I raised numerous others which I had never thought of before.

For instance:

Why One Tan-sau & Three Fook-sau?

In *Siu-Nim-Tau*, why was there such a slow movement as "*Yat-tan-saam-fook*" (一攤三伏) or "the sequence of one *Tan-sau* and three *Fook-sau* movements"?

According to my instructor, this was meant to train the power and the accuracy of the *Tan-sau* (攤手) or Palm-up arm and the *Fook-sau* (伏手) or Bridge-on arm movements. But why was the training in slow and not fast movements? And why not three *Fook-sau* and three *Tan-sau*?

Would Your Enemy Squats Beside Your Thighs or Behind Your Butt?

Similarly, in the middle part of *Siu-Nim-Tau*, there was the left-side, right-side, backward, and frontal Stamping-palms (also known as 'Pinning-hands') sequence. They did not quite seem designed for attacking purpose; but then why such movements?

According to the explanations of my instructor, these Stamping-palms were meant to train one's force at any position. But deep in my heart, I doubted his saying since firstly, the enemy would not squat beside my thighs or behind my butt and let me attack him with such Stamping-palms as Side Stamping-palms or Back Stamping-palms!

Furthermore, wouldn't it be more practical if I used my punch instead of my palm? Secondly, as the enemy would never attack me from certain position, why should I train my force at these positions?

No Way to Break Your Enemy's Arm

In *Chum-Kiu*, there were three alternative *Pak-sau* (拍手 or Slapping-hand) movements which required the slapping of one palm towards the medial part of the other forearm. According to my instructor, this was meant to slap and break the arm of the enemy. Therefore, they are also called *'Pak-jarn-sau'* (拍肿手 or 'Elbow-breaking hand'). However, despite my frequent practices, I could not even have a chance to slap my enemy's arm with two hands if he attacks me real quick, not to mention to break my enemy's arm. This is because the enemy will never extend his arm and leave it motionless to allow me to aim and slap it. Secondly, even if I can quickly and precisely slap the opponent's arm with both hands, he still has the other hand to counter-attack at the same time. At that moment, as my both hands are concentrated on one of his two arms, I shall leave him with an excellent opportunity to attack me. Thirdly, it was absolutely impossible for such a movement to break the other's arm since it was very unlikely that the structure of his arm was more fragile than our palms! If this was the case, why were there these three alternative movements?

Why so Many *Kup-jarn* Movements?

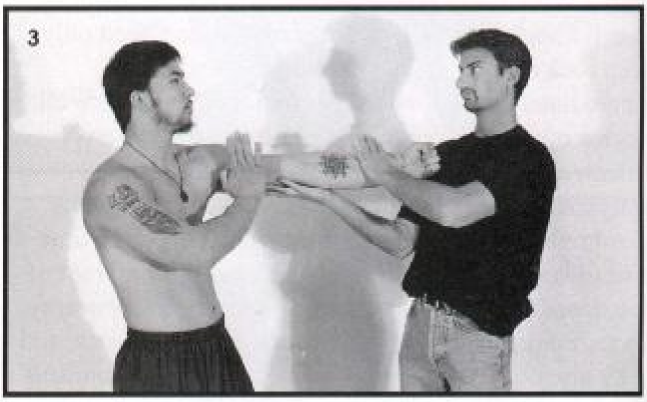
Besides, in *Biu-Tze*, why was it that there were totally twelve consecutive *Kup-jarn* (扱踭) or Downward elbow-strikes in the first section? My instructor said that these downward elbow-strikes were very hard to conduct and therefore required more training. Was such an explanation justifiable?

Huen-bo (圈步) or Circling-steps, which are in between the twelve elbow-striking movements, could hardly be called a difficult movement and why then, had it to be repeated for so many times with the elbow-striking movements?

Some of the above queries came up at those very moments while others might arise some time later, or even several years afterwards.

1


2


3


Right (#1 — #3): It is a wrong idea to apply the three Pak-jarn-sau (alias 'Pak-sau') movements of Chum-Kiu to break an enemy's arm in such a way. The truth is, it would never work, no matter how powerful the Wing Chun pugilist is.

Further, even if the Wing Chun pugilist can slap the arm of his enemy, the latter still has enough time to attack him with another arm.

A


Bottom (#A — #C): The Pak-jarn-sau is certainly a joint-dislocating movement. However, it has to be applied in a circling-smack movement with double-arm as shown in the lower picture.

B


C


Right: Grandmaster Leung Ting always performs his 'unbreakable arm' in the worldwide open-seminars he teaches. With his incredible 'force-deflecting-skill', though Prof. Leung Ting totally straightens his arm, he can resist any kind of arm-breaking techniques applied by the volunteers. Here is one of the demonstrations in an open seminar to the special police in India in 16th Jan, 1999. The voluntary policeman could do nothing on Prof. Leung's arm, though he tried different kinds of arm-breaking techniques which he had learnt before.



FOOT NOTES:

1/ At that time, 詠春 was 詠春, there was not even an English-spelling name for this Chinese kungfu style. So you can spell it '**Wing Tsun**' or '**Wing Chun**', or even '**Ving Tsun**', it is up to you.

However, as Grandmaster Yip Man's concepts I learnt was so distinguishable from most of his students' and that I learnt from my first instructor, I hereby use 'Wing Chun' for the first stage and 'Wing Tsun' for my second time of learning.

2/ It is one of the rumors spread by some wicked Wing Chun people that I had learnt Wing Chun from my two uncles before I became a student of Leung Shang. In fact I was NEVER a student of anyone of my two uncles!

To be a kungfu expert one needs continual practices for years. Empty talk can NEVER make oneself become a kungfu expert.

For the same reason, even if I had learnt from my uncle(s), I do not have to deny it; it is not a shame anyway. **I do feel shame on those people who think spreading such a rumor would put me down!**

3/ A kind of short weapon, used by the southern kungfu styles, which looks like the doubleknives used by the Wing Tsun people but longer and wider

4/ In fact, each movement in *Siu-Nim-Tau* has a high practical value. Yet, traditionally, the usage of each of these movements would not be explained in detail when teaching the student.

5/ In the Wing Tsun style, there is a separate secret way of training with wall-hanging sandbags to achieve powerful punches and kicking. This method emphasizes on how to exert a particularly powerful elastic force, with an aim to beat the enemy in just one single punch or kick. *(See also my other book "Advanced Wing Tsun Kuen" for details.)*

6/ According to the tradition of the Chinese martial-art circle, any student admitted by a kungfu instructor after 'closing his door' (封門), virtually meaning his retirement from teaching, are referred to be the 'closed-door student' or *'Fung-Moon Dai-Gee'* (封門弟子) of this retired instructor.

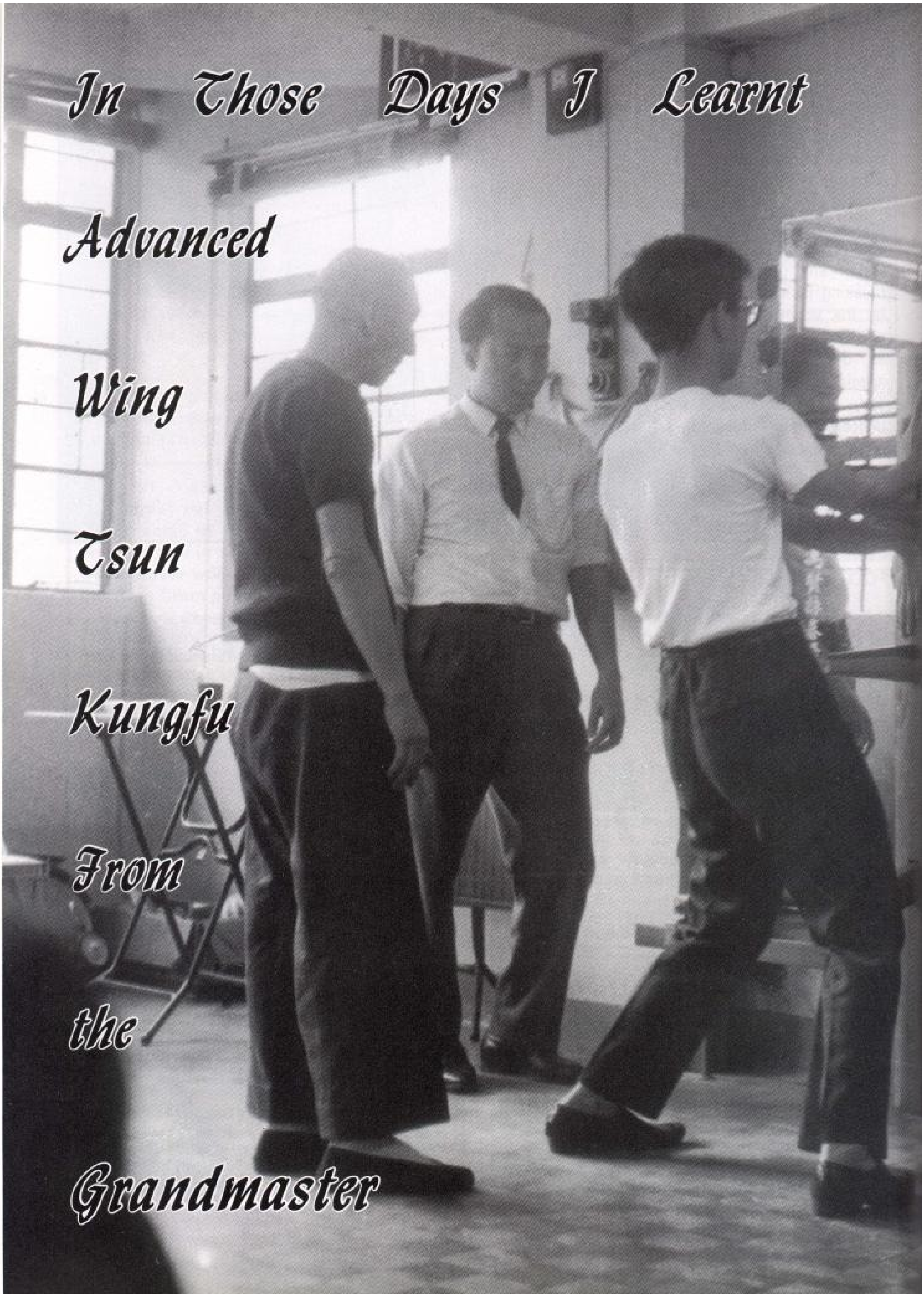
7/ According to the Yip Man Wing Tsun (Wing Chun) fist-fighting theory, there are totally eight kicking methods. However, later I find out from his students in Fatshan and from some other sources that it seems to be only three kicking methods basically.

8/ See also my other book *"Wing Tsun Kuen", "Dynamic Wing Tsun Kungfu"*, or my video tape *"Authentic Wing Tsun Kungfu"* for details.

9/ See also my book *"Advanced Wing Tsun Kuen"* for further discussion.

10/ Public kungfu-fighting contests were strictly prohibited in those days; those practicing martial arts could only secretly compete with one another or engaged in trial fights.

In Those Days I Learnt Advanced Wing Tsun Kungfu From the Grandmaster



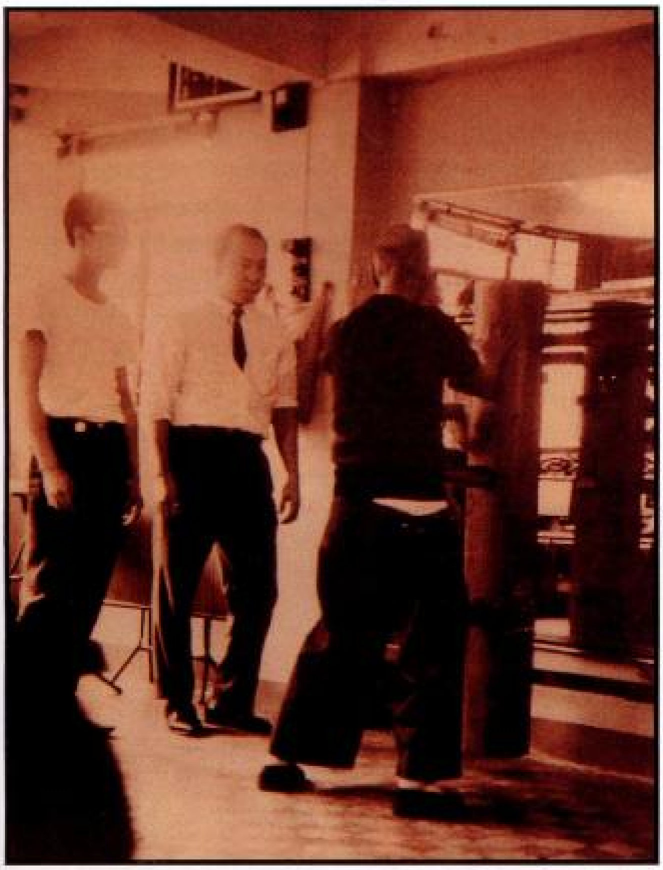
When I was almost twenty, I was by chance introduced to Grandmaster Yip Man by my *Yee-Si-Hing* (二師兄 or 'Second elder kungfu brother') , **Kwok Keung** (郭強). At that time, I was just admitted to the Hong Kong Baptist College after finishing secondary school and had opened a very simple and crude so-called kungfu school on a roof-top in Hung Hom (紅磡) — which was nothing more than a training spot underneath some zinc covers. Apart from this, I had also opened a Wing Chun class in the Hong Kong Baptist College, the first of its kind in higher academic institutes in Hong Kong, with very good results. Good or bad, I could nonetheless be regarded as a Wing Chun instructor!

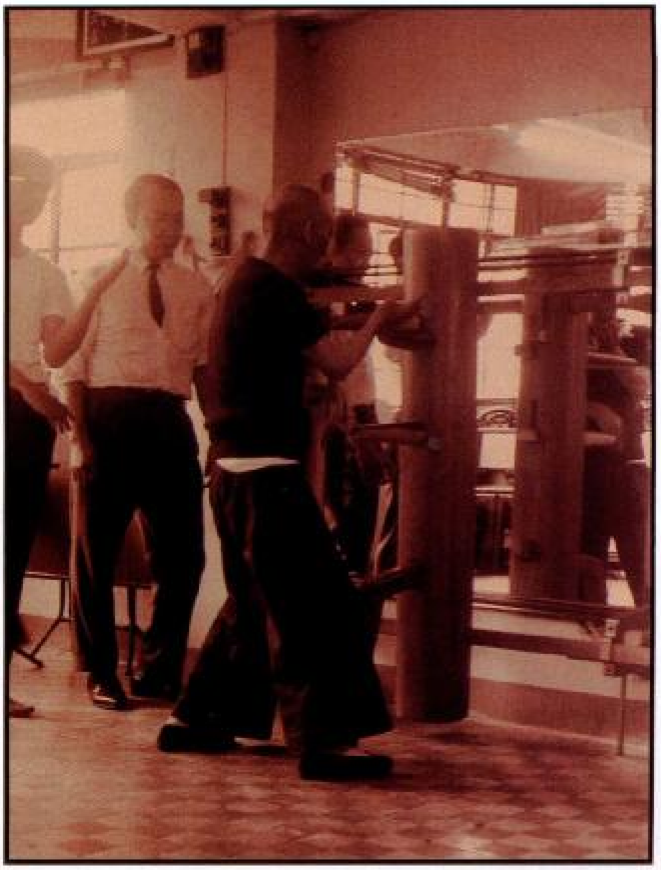
The reasons I switched to learn Wing Tsun from the Grandmaster were fairly complex. Although my first instructor and Grandmaster Yip Man have now both passed away, for the sake of goodness I would not mention these old-time stories any more.

And yet, the major reason that forced me to change to follow Grandmaster Yip Man, was my desire to learn up all the Wing Chun (Wing Tsun) techniques without slightest omission of any thing. This is the only way I would not feel sorry throughout my whole life for being only a half-learned instructor.

Page 162: In the presence of Leung Ting's second elder kungfu brother Kwok Keung, Grandmaster Yip Man watching young Leung Ting practicing the newly learnt Wooden Dummy techniques in Kwok Keung's home

Below: Two more photographs taken in Sifu Kwok Keung's home when Grandmaster Yip Man teaching Sifu Leung Ting privately in the presence of Kwok Keung





At that time, I had already finished learning the three kungfu sets and had also "sneaked" most of the Wooden Dummy Techniques. In addition, I had very remarkable attainments in both *Chi-Sau* and practical fighting techniques. If I were not going to teach any student, I would not mind whether I had learnt the entire Wing Chun style or not. As a matter of fact, there were a number of my elder or younger kungfu brothers who so-to-speak had learnt up the Wooden Dummy Techniques from my instructor, but whose attainments were not even close to mine whether from a technical or conceptual point of view. Because of this, I simply did not cared whether I had learnt the Wooden Dummy Techniques or not in addition to my own attainments.

But now that I was going to teach other people, I could never stand from being mocked as a "half-bucketful instructor" *(meaning an instructor who was not even fully trained himself)*. Besides, it was against my own will to 'confess' to my students, with much regret, after they have finished learning *Biu-Tze*, that:

"I'm sorry, I have not learnt up the Wooden Dummy Techniques yet. Please find another instructor yourself. Bye-bye!"

In those days, my second elder kungfu brother, Kwok Keung, and I were very close kungfu brothers and we met quite often. He was very sympathetic regarding my situation. One day, in a joyful tone he told me that Grandmaster Yip Man was then rehabilitating in hospital after a stomach operation, and that he would 'close his door' (封門) or *'Fung-moon'* in Chinese kungfu terms from teaching once he got out of the hospital. He considered this an excellent opportunity for me.

I was totally lost at his words. ___ *"Why was Grandmaster Yip Man's retirement from the kungfu circle such a great opportunity for me?"*

It so happened that Kwok Keung, my second elder kungfu brother, who had been admitted to the Wing Chun style for a considerable period of time was personally well acquainted with Grandmaster Yip Man. Over his visits to the Grandmaster since his admission to hospital, he had mentioned my current situation. I was then just studying in the Foreign Language Department of the Hong Kong Baptist College and yet, within only six months' time, I had already created a big Wing Chun kungfu Class which was the first martial arts class in the higher academic institutes in Hong Kong.

In the eyes of the Hong Kong people of that period, Chinese kungfu was merely "the fighting techniques for the lower class and Mafia". Many people even mistakenly linked Chinese martial arts with the triads and therefore despised both Chinese martial arts and those within the Chinese martial arts circle. Whereas, on the other hand, the Japanese and the Koreans very much treasured the bits and pieces of Chinese martial arts acquired from us and had developed these into a martial art so popular in the world. Faced with these, how could we as Chinese not feel sorry for ourselves? Therefore, it did not take long after being admitted by the Hong Kong Baptist College that I endeavored to develop Wing Chun Kungfu in the campus. It was only after surmounting numerous obstacles that my wish finally came true.

My efforts soon came to the ears of Grandmaster Yip Man. It was said that my pioneering work was met with his approval. And with Kwok Keung's 'promotions' for me, they of course reached a consensus easily. The Grandmaster even agreed to begin teaching me shortly after getting out of the hospital.

Private Tuition

It was at Kwok Keung's home that Grandmaster Yip Man taught me the lesson. At that time, probably affected by me, Kwok Keung once again became very interested in the art of Wing Chun (Wing Tsun) which he had abandoned for so long. He even installed a wooden dummy at home with an aim to accept a few students in order to practice his own kungfu techniques.

Below: Leung Ting (blindfolded) started teaching since 1976. At that time he could only afford to open a very shabby school on the roof of one of his father's houses. The one doing Chi-Sau with him was his first student Lai Siu Hong.



For a Wing Chun practitioner, the teaching of a small group of students was the best means to practice his own kungfu techniques. In fact, apart from my efforts spent alone in the wooden dummy and sandbag training, the strength and speed acquired in my early days came mostly from instructing two of my younger kungfu brothers and practicing with them in a friendly teaching atmosphere. One of them was Cheng Chuen Fun, who later becomes my most loyal partner in our teaching career.

The location of my so-called "kungfu school" in Hung Hom was too remote, and too simple, and too crude to accommodate a great grandmaster like *Si-kung* Yip Man. Also, Kwok Keung wanted to get to know the profundity of the Grandmaster's Wing Tsun kungfu, which had been famous for so long. Because of the above, every time I would visit Grandmaster Yip Man's home or have tea together first, then I accompanied him to Kwok Keung's home by taxi for the training. Two times each week, my training with Grandmaster Yip Man began at half past two in the afternoon and lasted for about one hour.

The Other Way Around

As I was no beginner, Grandmaster Yip Man taught me the most advanced kungfu set in Wing Tsun style at the very first lesson: the Wooden Dummy Techniques.

As for the three kungfu sets, *Siu-Nim-Tau*, *Chum-Kiu*, and *Biu-Tze*, as well as others such as *Chi-Sau*, kicking methods, steps, as well as the Six-&-a-half-point Long Pole techniques, etc. these were rather rectified one by one at a later stage. Perhaps because of this, I had the deepest impression and highest attainments in the Wooden Dummy Techniques, which had always been regarded as the top secret of Wing Tsun kungfu. It also made me particularly grasp the essence of Wing Tsun kungfu in my later days. The reason was that most of the keys to the secrets of Wing Tsun kungfu were hidden in the Wooden Dummy Techniques. However, without in-depth instruction from Grandmaster Yip Man, the entire Wooden Dummy Techniques would be superficial even if one learnt them all.

As soon as Grandmaster Yip Man taught me the first part of the Wooden Dummy Techniques, I had the wonderful feeling of being suddenly inspired. The Wooden Dummy Techniques I had learnt before were not at all the same thing — not only the order of movements was different, the positioning of certain movements or even some of the movements themselves were not exactly the same!

Over 208 Movements!

There was nothing funnier than what occurred after my demonstrating the "108 movements" of the Wooden Dummy Techniques in front of the Grandmaster for the very first time. He appeared to be very surprised and asked:

"Are you sure there are really 108 movements? Looks like there are over 208 movements!"

Wasn't it strange that there was only one generation between Grandmaster Yip Man and my former instructor? Could it be that one of them, the instructor or the student, had already modified so much on these Wooden Dummy Techniques?



Above: A photo taken earlier than the former three photos when Grandmaster Yip Man was teaching Leung Ting the application of a Wang-pak Dong-sau movement of the Muk-Yan-Chong set in Kwok Keung's home. However, most of the photos came out blurred. A few weeks later, right after the mirror behind the wooden dummy was fitted, another series of photos were taken then.

After this, Grandmaster Yip Man slowly demonstrated from the first to the twentieth movements and then asked me to follow suit. Whenever I made however minor mistake, he would even hold my hand and guided me to hit at the correct position! Afterwards, he personally practiced with the wooden dummy while at the same time explained in detail the 'Center-line Theory' in the Wing Tsun style.

"My Goodness! So the Center-line Theory I had learnt before and which I had always considered as correct was in fact utterly wrong!"

Tears About to Burst!

To be honest, the moment he held my hand and taught me, I was so touched that tears were about to burst in my eyes! In comparison, my first instructor not only had never taught me by the hand, but whenever I raised some technical question the reply I heard the most was *"You are not yet qualified to ask this. Just practice for some more years first!"*

The problem was, how could I practice a certain movement if I was not even sure whether it was right or wrong?

"As a matter of fact, Ah Ting," said Grandmaster Yip Man, *"there are more than 108 movements in Wing Tsun Wooden Dummy Techniques. The correct number of movements, including the eight left and right kicking methods, totals 116 all together."*

That was the first time I heard that there were 116 movements in Wing Tsun Wooden Dummy Techniques. Before, my instructor had been telling me that there were only 108 movements in Wooden Dummy Techniques, and then he would usually say that he had only learnt 100 but not the last 8 of such movements. This saying that there were only 108 movements in the Wooden Dummy Techniques had long been popular among Wing Tsun practitioners but why a total of 116 movements in Grandmaster Yip Man's teaching?



Above: A rare photo taken in March 1970 in the wedding feast of Sifu Leung Ting. Front row, from left to right: Sifu Bo Kin Wah (布建華) & Sifu Mak Keung (麥強) *(Leung Ting's younger kungfu brothers)*, Sifu Man Siu Hung (文少雄) & Sifu Lok Yiu (駱耀) *(Yip Man's senior students)*, Grandmaster Yip Man (葉問), Sifu Leung Ting (梁挺), Sifu Yip Bo Ching (葉步青) *(Yip Man's senior student)*, Sifu Tang Sik Ki (鄧錫其) *(Yip's middle-period student)*, Sifu Cheng Fook (鄭福) *(Leung's marital uncle & elder kungfu brother)*, Mr Siu Leung Bing (蕭亮炳) *(Leung's younger kungfu brother)*. The one standing next to Siu Leung Bing was Dr Kwok Siu Tong (郭少棠), the elder kungfu brother of Leung, who witnessed Leung Ting learning the most advanced techniques from Grandmaster Yip Man in his elder brother Kwok Keung's home in the late 60s. Dr Kwok is now the Master Professor of History Department in the Chinese University in Hong Kong. While Sifu Cheng Chuen Fun (鄭傳勳) was standing between Siu Leung Bing & Kwok Siu Tong in the second row.



Above: A photo taken in March 1970. Leung Ting & his bride were standing behind his own parents & Grandmaster Yip Man in the wedding feast of Leung Ting.

Below: Leung Ting & his bride sitting beside Grandmaster Yip Man.



Precisely 116 Movements

According to Grandmaster Yip Man over one chat, however, the Wooden Dummy Techniques had as much as 124 movements when first originated in Fatshan. Because he felt that 16 of them were too cumbersome, he had deleted them to amount to 108 movements. With the subsequent addition of 4 kicking methods, it now became a total of 116 including the left and right movements.

Strangely enough, it seemed that the students of *Man-Kung* (問公) or Grandpa Man — I used to called him in this way — had never discussed about what constituted one movement in the Wooden Dummy Techniques. Therefore, my first question when I learnt the Wooden Dummy Techniques from him, was:

"What constitutes one movement?"

Grandpa Man's response was quick:

"The making of one sound denotes one movement."

For example: each strike on the wooden dummy with the hand alone, or with the hand and leg at the same time, would be considered as one movement. Therefore, I was absolutely clear with every single movement in the Wooden Dummy Techniques. There were precisely 116 movements.

Apart from the above, there was another popular saying that the *Siu-Nim-Tau* set also consists of 108 movements. To this question, even Grandpa Man seemed reluctant to supply an answer. Only Heaven knew whether even he himself was totally unaware or whether it was that he would not make any comment despite his knowledge!

Strictly speaking, Grandpa Man could hardly be called a proficient kungfu instructor. Although he tried his best to reveal to me what the Centerline Theory was all about, in fact I could only grasp the gist of it at that time. *(Perhaps it was that I was too stupid?)* It was not until several years after that I completely mastered the entire system of the Centerline Theory.

A lot of the fist-fighting theories in Wing Tsun appeared to be simple but in fact embraced very profound knowledge. If it so happened that the instructor lacked a detailed explanation or the student was being negligent, the fist-fighting theory would be misinterpreted. Indeed, as people said, one false step would make a great difference. No wonder there were so many different explanations to the Wing Tsun fist-fighting theories. Moreover, it was said that quite often Grandpa Man was not that willing to talk to his students!

The Four Teaching Abstentions

Amongst all others, the funniest thing before my in-depth training with Grandmaster Yip Man was that I always heard unpleasant comments about the elderly man. The most popular one was, ***"Sifu Yip Man had four teaching abstentions:***

Abstention from teaching the stupid —
"Someone so stupid that even diligence cannot compensate for the disadvantage!"

Abstention from teaching the clever —
"Clever people are always over-confident and without patience, and therefore will definitely never make any achievements!"



An unpublished photograph taken by Mok Pui On, reporter of the "New Martial Hero" magazine, during one of the interviews arranged by Sifu Leung Ting. Please note that another similar photo published in "Wing Tsun Kuen" was taken by Leung's own camera just for fun at that time.



Left: Wing Chun (Wing Tsun) was a secret, or at least a not-open-to-public style of kungfu before Sifu Leung Ting. However, when Leung Ting started to teach, he gave up this kind of outdated idea. He was the first person ever introduce Wing Tsun into academy institutes & middle schools. This is a photo taken in 1968 when Sifu Leung Ting was correcting a student in the kungfu class of the Baptist College in 1968.

Sifu Leung Ting & his group tried very hard in promotion of Wing Tsun Kungfu. This is one of the treasured photos taken on 21st December 1968 right after they had done a demonstration in the Wilson Middle School. Sifu Leung Ting (in black uniform) was with the principle of the school (middle) & Sifu Kwok Keung (mid-left) as the master of ceremony.



Abstention from teaching the poor —
"How can one become a Wing Tsun expert if one is not even able to feed oneself? Not at all interested!"

Abstention from teaching the rich —
"Someone who thinks that money will work everywhere will definitely have no serious learning attitude. Teaching him is merely because of money!"

In addition to the above, there was even one very nasty comment as:

"Our Si-fu Yip Man teaches people differently on a case-by-case basis. Sometimes, he will even teach the wrong movements so that each of his students will think that his is the only one who knows those unique movements..."

Comments like these were countless. In front of their students, they are always the best! And yet, those making up such stories never gave them a second thought:

If Grandmaster Yip Man intentionally misguided other students, why was he the only "beloved one" and taught the "authentic" movements? People might argue that "Because Grandmaster Yip Man regarded him as the only one capable of being the Grandmaster's successor." And the reasons? Was it because he was particularly smart, or particularly wealthy, or particularly who-knew-what...

Do not forget, however, that if Grandmaster Yip Man was indeed such a wicked person, it could well be that this person, who imagined that himself being the only one taught with the authentic movements, was in fact among those students being fooled by the Grandmaster!

28 Feb 1997 was a great day for Professor Leung Ting & his adherents. It was the 50th Birthday of the Grandmaster of IWTA. Therefore, Leung's senior students specially held a 'Banquet in commemoration of the 50th Birthday' for their grandmaster. Hundreds of WT practitioners representing 39 countries —— about 2/3 branch-organizations from the over-58-country international association at that time, specially came to Hong Kong to attend this great celebration. Below is a photo taken when Leung & his senior students were drinking a toast to the guests.







Nonstop martial-art shows were performed by WT masters & martial artists from different styles during the whole banquet. Mid Left: A photo taken when Master Bill Newman performing the Mediaeval weapon-fighting with Master Steve Tappin. Mid Right: The Leung couple accepting a congratulatory ceremony by Sifu Lee Kam Wing's Lion-dance team of the 7-star Mantis style. Bottom: Prof Leung Ting & his VIPs sitting at the front row as audience before the banquet started.





Other than Grandmaster Leung Ting's adherents, thousands of guests were invited, including lots of martial-artists, TV & movie stars, politicians, important people, and reporters from all over the world. From left to right: Sifu Emin Boztepe, Hollywood movie star Miss Jacqueline Bisset, Prof Keith R Kernspecht, Grandmaster Prof Leung Ting, Prof Chu Hok Ting, Master Bill Newman, & Master Stephan Fox.

Left : In the 'Banquet in commemoration of the 50th Birthday of Prof Leung Ting' in Hong Kong, Grandmaster Wang Kiu, one of the most senior students of the late Grandmaster Yip Man, specially came from Holland with his family, was making an open speak to the public about some of the funny tales he witnessed when the 20-year-old Leung Ting became a closed-door student of Grandmaster Yip Man in the late 60s.





Above: Prof Kwok Siu Tong (middle), a notable scholar & the Master Professor of History Department in Chinese University of Hong Kong, was making an open speak with Sifu Kwok Keung (right) about some interesting tales the time he witnessed Leung Ting learning advanced techniques from the late Grandmaster. At that time Prof Kwok was living together with his elder brother Kwok Keung.

An INTERVIEW WITH SIFU WANG KIU

—— *Oliver König*

On 28 Feb 1997, Grandmaster Wang Kiu gave an interview to Sifu Oliver König for the German martial-art magazines. The original version is a long article written in German. Below is part of the interview specially focusing on the remarks of Grandmaster Leung Ting by Grandmaster Wang Kiu. Please pay attention that as for avoiding of some personal criticism, some of the sentences have been abridged and rearranged during translation.

Wang: "...I like Wing Chun Kungfu (Wing Tsun) very much. However, I don't like the people in this family. You know, lots of them are jealous of each other. You work hard, you become successful, and then they talk bad about you. Just take Sifu Leung Ting for example; he works so hard. He really leaves his wife for so many days in each year. That's why he's successful. While the other Wing Chun people just sit there, doing "yam-jar" (drinking tea), watching your success. Then they start gossiping maliciously about Leung Ting this, Leung Ting that..."

Oliver: "You're right. A few Wing Chun people are talking very bad about the others. And one of the rumors they spread is that my Si-kung Leung Ting has never learnt proper Wing Tsun and never has he learnt from the Great Grandmaster Yip Man. What do you think?"

Wang: "That's a lie! When Grandmaster Yip Man taught Sifu Leung Ting anything, he did not need to tell everyone openly that he was teaching him. He had only told a few people which he could trust and whom he could talk to... You know, Master Leung Ting was in a very funny situation. Before I went to Holland, I didn't know him personally, but I had heard a lot about him. I had heard that he was a student of Leung Shang. But he was with Yip Man when he was in the Baptist University. I had seen the pictures when he was with Yip Man and I had heard that Yip Man was teaching him privately. Speaking the truth, due to the rumors I had heard about him from the jealous people all the time, I did not like him at that time.

...The first time I saw Leung Ting in person was in the late 60s, somewhere in a restaurant inside the President Hotel in Tsim Sha Tsui. Leung Ting was having afternoon tea there... When some people saw him, they pointed him out and told me that it was Leung Ting. That was the first time I saw him face to face."

Then, one evening, I was having tea in the Lung-Fung Restaurant in Nathan Road, the restaurant which Yip Man used to have tea every evening. I asked Grandmaster Yip Man: *'Sifu, according to the tradition of Wing Chun, one can not have two 'Si-fus' (kungfu fathers) in the same family, why then, you accept Leung Ting as your student?'*

He said: *'I make an exception for Leung Ting.'* I asked why. Then he said: *'Leung Ting is a very hard working young man, a student in the university, is also the first one to ever teach Wing Tsun in the university. Don't forget even Leung Jan had learnt from his si-kung Wong Wah Bo. Since Leung Shang can not teach him the complete system, why shouldn't I teach him myself instead?'*

...Yip Man was always under a difficult situation, but he could not do anything. You know, most of Yip Man's senior students were just lower-class workers, some of his senior students even make him feel very bad... However, outside he had to rely on those people to support him, but in his heart he actually hated them very much. However, Leung Ting was different; he can make Wing Tsun big! That's why he took Leung Ting... Yip Man even showed me a magazine about a demonstration by Leung Ting. ...It was until Yip Man told me about Leung Ting, then I find out why he taught Leung Ting personally... Leung Ting comes from a good family. He's highly educated. And he can show something that even most of Yip Man's senior students can not show. That's why Yip Man went to his house to teach him the wooden dummy techniques.

If someone says he has never seen Yip Man teaching Leung Ting, it is true, because Yip Man taught him privately. However, nobody can deny that Yip Man had actually taught him, because the whole world at that time had heard of this. It was during Yip Man's lifetime.

Oliver: "...We all want to make Wing Tsun a very high status in the society, because Wing Tsun is a very intelligent system."

Wang: "Yes, ...It needs educated people to do it. The cheap people can only cause problems. They use Wing Chun to fight..."

Oliver: "It's a great honor for us to talk with you. Thank you very much."

True Or False?

Throughout those days, for a youngster like me who had just reached his twenties and without any strong analytical skills, I was invariably affected by the above comments and to a certain extent they cast doubt on the movements taught me by Grandmaster Yip Man. On the other hand, with my understanding ability in Wing Tsun thanks to my fairly good foundation, I, on the contrary, felt that rationally speaking, what he had taught and rectified were undoubtedly a lot better than my previous learning. Therefore, why did Grandpa Man not lie to me? Could it be that his teachings were also partly true and partly false, or was it because he suddenly regained his conscience after closing his door?

The only thing I felt could be relied on was, regardless of whether entirely or only partly true, my kungfu techniques had in fact much improved than before my training with Grandpa Man. This being the case, I would not bother about whether it was traditional or not. I would just learn and practice the best ones.

Below: Sifu Leung Ting was not only the first person who ever opened kungfu classes in academy institutes and middle schools of Hong Kong but the first and only one who held an open Wing Tsun demonstration & tournament with the presence of Grandmaster Yip Man as his honorable guest. This is one of the photographs taken on 8th November 1969. From left to right (front low): Mr Tang Sang, Grandmaster Yip Man, Sifu Leung Ting, Mr Lee Tat Bong *(Leung's younger kungfu brother)*, Sifu Yip Tin Tak of the Tao Style *(standing)*, Sifu Ng Wah Sum *(Leung's younger kungfu brother)*, Sifu Bo Kin Wah *(Leung's younger kungfu brother)*.









Upper right: Sifu Chiu Chung Yat of Tao Style, as a guest performer, performing his famous Drunkard Kungfu.

Upper left: Two contestants putting up a good fight in front of the Grandmaster & their *Si-Fu* Leung Ting. The person sitting beside Mr Tang Sang was the late Principle Dr Lam Chi Fung of Baptist College.

Lower left: Sifu Cheng Chuen Fun performing the Wing Tsun fighting techniques against three opponents.

In any case I could always check and see how true they were in the course of my learning. Under this circumstance, I gingerly followed Grandpa Man and was on the contrary more meticulous than before. I would not neglect even the slightest movement. Rather, I would indulge in even the most trivial question. I became even more spirited in my learning.

Grandpa Man had a somewhat weird temper. It did not take long before I realized that he hated answering straightforward questions about kungfu techniques. Therefore, I had to use some wit in getting this done.

Little Tricks

For example, quite often I would slightly relax myself with intention in my *Chi-Sau* exercise *(but not too much to avoid his thinking my powers and techniques were too inferior).* I would even exposed some weak points to him by chance so that he could beat me to recall his determination to win just as in his younger days. This worked great as this would make him very happy to do *Chi-Sau* with me, and that only by doing this did I manage to have him go through a few practices with me every now and then. *(This could be compared to an old chess-player who had long abandoned playing chess, but would be pleased to revive his forgotten dream once again when he found someone with not-too-bad chess techniques, but whom he could beat in great ease!)*

The Naughty Old Man & the Young Fox

A lot of my kungfu techniques were thus learnt by the above means. The most striking one was his close-body kicking method which he was particularly adept at. With both arms entangled with mine such that there was a



Top: A photo specially kept by Leung Ting as a memory for a mistake that he'd got. Leung recalls, when he showed these photos to Yip Man in front of some other people in the association, he asked the late Grandmaster to give him some comment. Yip only pointed to the above photo, told Leung that *"the pants did not look so good"!* A few days after, when Leung was with him alone, Leung learnt that the Grandmaster actually meant that Leung's stance was not correct!

mere distance of less than one foot between us, he could all of a sudden kick upwards, in between our arms and gently touched my throat with his toes, as though a third hand had suddenly burst out from nowhere. And then, smilingly, he would utter these words:

"Say, did you realize that I had taken off my shoes and kicked you without your even knowing it?" __what an old and mischievous fellow!

In fact, when he was about to apply this kicking method, he would secretly step down the heel of his Chinese fabric shoes beforehand. Since these fabric shoes would become slipper-like once stepped on the heel, all he had to do was to withdraw his foot before kicking and the shoe would naturally stay on the floor.

At times, to verify if he had "lied" to me or not, I would even make concessions to gain advantages. I still recall that I was then learning the final part of the Wooden Dummy Techniques. As he was demonstrating to me with the wooden dummy, I suddenly noticed that he seemed to have hesitated for a second over a certain action before he went on with the rest. Initially this was not at all noteworthy, and yet when seen from my eyes, it left with a big question mark in my mind.



Above: The #56 issue New Martial Hero magazine used Grandmaster Yip Man for a cover story.

First of all, I demonstrated before him the entire set of Wooden Dummy Techniques. As I reached that part towards the end, I paused and scratched on my head, and asked in an embarrassed tone:

"...Oh! This section...Say, Man Kung, could you please teach me this part once again?"

Undoubtedly, although Grandpa Man did not lie to me over that section of the Wooden Dummy Techniques, this at least proved that he definitely had forgotten the sequence of some of the movements last time. By comparing both demonstrations of the same Wooden Dummy Techniques, this one obviously was done in a much smoother manner. I also trusted that he was not lying to me by intention. It could simply be because he seldom taught this section of the Wooden Dummy Techniques to his students in recent years so that even he himself had quite forgotten it.

(That may be the creation of the so-called "Missing Techniques", ha, ha!)

As to why I was so sure he was not intentionally lying to me, the reason was very simple: if in fact he was muddling through this by making up some casual movements, how could he possibly repeat the same movements after over one month's time without any preparation? *(Although the order of one or two movements were slightly different.)*

However, since that time, he began to refuse teaching me the last few movements under the excuse of his twisted shoulder. After a few tries but in vain, I presumed he had changed his mind and would not teach me any more, so I had to give it up and stopped requesting him to teach me any more. Still, I would not cold-shoulder him but rather, kept on inviting him to tea whenever I was free.



詠春葉問宗師訪問記

Above: The first 2 pages of the cover story of Grandmaster Yip Man in the #56 issue of New Martial Hero magazine of Feb 1972. Please pay attention that Sifu Leung Ting's name was also mentioned by Grandmaster Yip during the interview as "a closed-door student of Grandmaster Yip Man". *(As pointed by an arrowhead)*





武術觀摩試演記

It may be true that Bruce Lee's movies made some other Wing Chun masters famous. However, Sifu Leung Ting has become notable in Hong Kong even three years before Bruce Lee's first movie *"The Big Boss"* (alias *"Fist of Fury"* in the USA) was shown in summer of 1971.

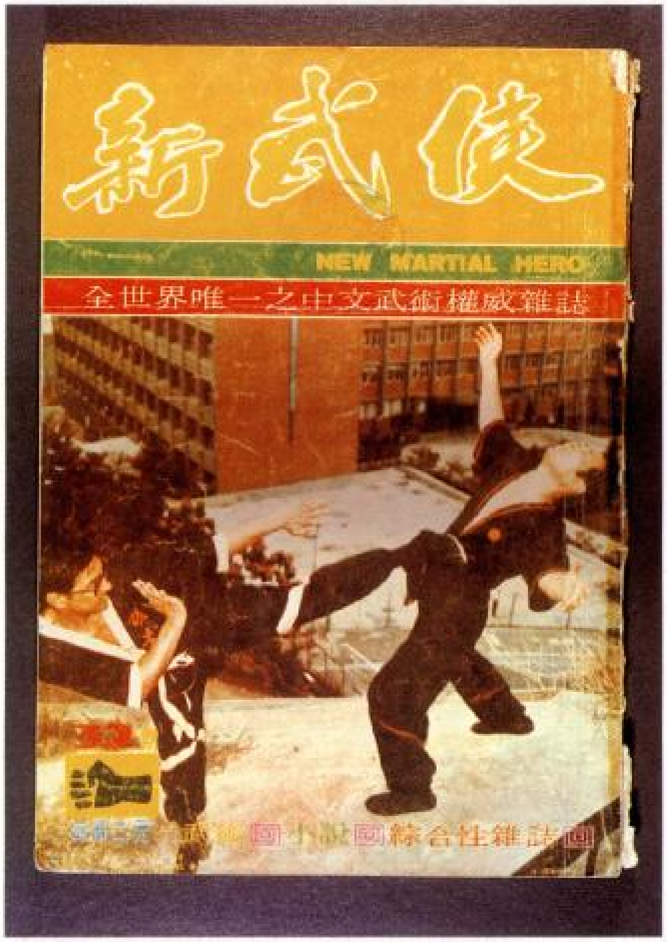
Top: A picture taken when Sifu Cheng Chuen Fun was breaking a heap of 30 pieces of Chinese tiles in a Wing Tsun demonstration held by the Koon Tong Police Station on 3rd Feb 1970. Sifu Leung Ting was sitting at the right side.

Mid: A news published by "New Martial Hero" magazine about the 1st Press Conference for the 'First Open kungfu Contest Performance' held by the newly established Hong Kong Chinese Martial Arts Association in 22 Feb 1971. Leung Ting & his female student Chan Kam Yuk were both invited as a pair of kungfu performers representing the Wing Chun (Wing Tsun) style in the conference. (Photos at top right & mid left)

Tea Talk

In those days, as I deliberately deferred one year's study in university to cope with the time frame of my kungfu teaching business, sometimes I was quite free in the afternoons. Grandmaster Yip Man had a fondness for playing mahjong, and often played the game throughout the whole night such that he had a habit of waking up only after 2 p.m. That period of the day could indeed be called his real free time since, those students of his who had a normal life would have gone to work, while the others more used to night-life were still lingering in their beds until 4 or even 5 p.m. This, therefore became an excellent chance for my afternoon tea with him. With only two men having tea together in a teahouse, chatting about whatever subject became of course unavoidable.

These were in fact the days when I really learnt from him most of the martial arts theories and techniques, most of which would not slip from his mouth in the past even with a hammer on his head. Issues like the lower trunk techniques in Wing Tsun style, some refined and yet extremely important movements or ways to exert force that one would never ever imagine, or certain movements which even oneself acknowledged might be erroneous, would sometimes slip out of his mouth unintentionally.

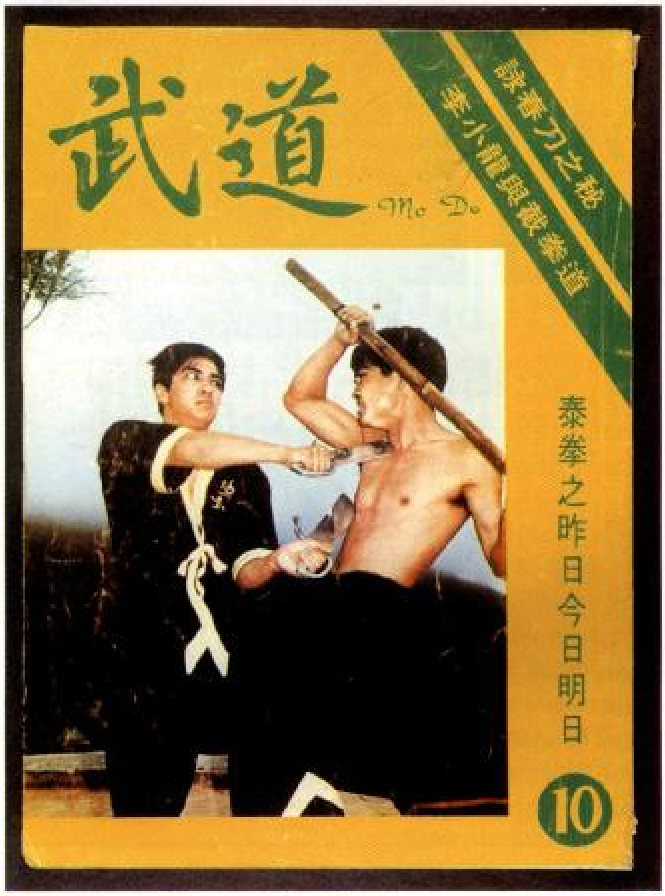


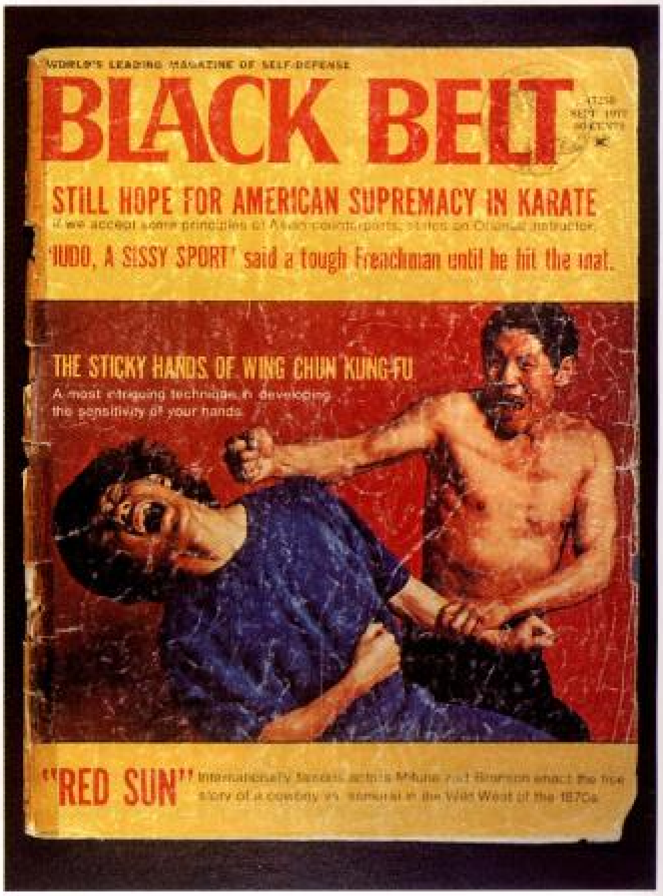
Since 1968, after a series of non-stop promotions & endless energy in the development of Wing Tsun Kungfu, Sifu Leung Ting soon became the most well-known Wing Tsun instructor in Hong Kong. Here are three of the various cover stories about Sifu Leung Ting.

Top: Front cover of the #32 issue of "New Martial Hero" magazine published in June 1971.

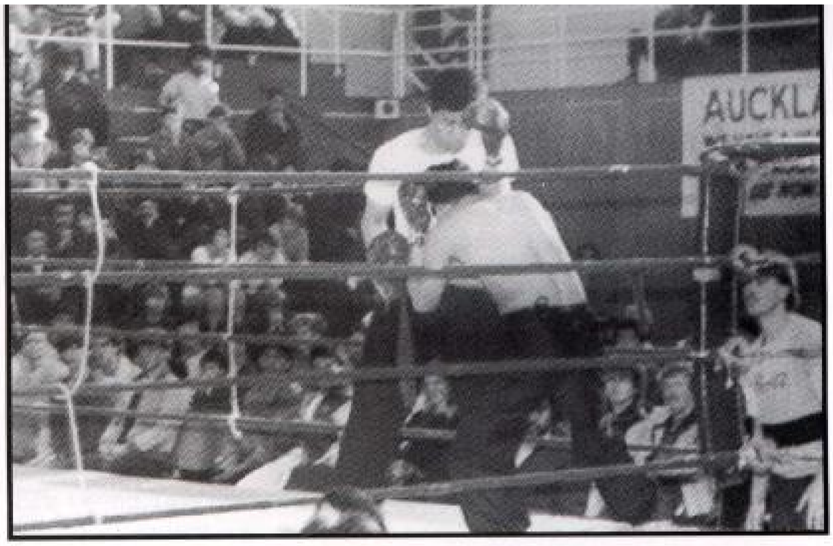
Bottom Left: Front cover of Sifu Leung Ting on Wing Tsun Bart-Cham-Dao techniques published by the "Mo Do" magazine of Hong Kong on 15 August 1972; first time the top-secret weapon techniques ever revealed. Besides having the permission from Grandmaster Yip Man, Sifu Leung Ting had also gotten not a little information from the Grandmaster before giving the interview.

Bottom Right: Even the 'September 1972' issue of "Black Belt" magazine of the USA had mentioned about Leung Ting as the *'successor of Grandmaster Yip Man'* in the cover story on Wing Chun, an article written by an American writer whom Leung Ting did not know. It was Tang Sang who showed this magazine to Grandmaster Yip Man & Leung Ting.









BESIDES PERFORMANCES, LEUNG TING WINGTSUN IS ALSO FAMOUS FOR TRAINING CHAMPION-FIGHTERS —— Top left: Lau Kay Wah (white T shirt), a prize WT fighter, became a champion after defeating a Monkey style fighter in this fighting contest in 1981. Top right: Foa (Left), a student of Sifu Tam Hung Fun the 8th level instructor, became a National Kungfu Champion of New Zealand in 1984. Mid left: Brent (left) became the National Kungfu Champion of New Zealand in 1985 after defeating a Taewondo fighter. Mid right: A photo taken after So Kim Man, a WT fighter of Hong Kong, had defeated his opponent of the Dragon Style and became the Champion in the American-Asian Championship Tournament in 1981.





Only lasted for Nine Months

In summary, my hands-on learning sessions with him would not last for more than nine months in total. Within these nine months, apart from learning from him the ninety-plus Wooden Dummy Techniques movements and having my three kungfu sets rectified, I also learnt quite a few *Chi-Sau* movements and perhaps the "correction" of the entire set of *Luk-Dim-Boon-Kwun*. *(If this was the so-said "correction", I better say this was actually the learning of a brand new Six-&-a-half-point Long Pole Set from the Grandmaster. The pole set I had learnt from my former instructor was too simple that nobody could really apply these no-more-than-seven movements for practical pole-fighting.)* (Note 1)

I did not learn the *Bart-Cham-Dao* (Eight-Cutting Doubleknives Techniques) set until the very last period before his death. That was another story, I shall mention it in another time.

A Strange Night

It was not until two years after that he phoned me one night, asked me to join him for a cup of evening tea. Only then did he teach me the last few movements of the Wooden Dummy set that he had deferred for such a long time. In addition, he rectified the erroneous use of my *Bong-sau*, specifically taught me the unique application of the kicking methods in the last section of the Wooden Dummy Techniques!

The story should be started with an invitation card sent by the 'Choy Lee Fat Chan Heung Kung Martial-art Association' — a united association of many Choy Lee Fat kungfu schools. *(Note 2)* At that time, due to complex factors, the Chinese kungfu circle became very active all of a sudden. *(Note 3)* Besides, the changing of laws caused many martial-art instructors to register their schools as 'martial-art associations' according to the society coordination law. Therefore, lots of new individual kungfu associations and united associations (of the whole style with followers from different branches) were established.

There were three persons in the Yip Man's Wing Tsun clan the martial-art people of the other kungfu styles used to invite as guests in their actives at that period. They were Grandmaster Yip Man, Mr Tang Sang and I.

Mr Tang Sang was a chief detective of the Hong Kong police at that time. He was not only rich and powerful, but also a very enthusiastic kungfu practitioner and had a very strong organizational ability. He was also a founder of the 'Hong Kong Ving Tsun Athletic Association' as well as one of the founders of the 'Hong Kong Chinese Martial-Art Association'. Without him, nobody in the Hong Kong martial-art circle could cohere to all the kungfu people from different kungfu clans to work together.



Above: Nathan Road, the most busy street in Kowloon. The building pointed by an arrowhead was the Lung Fung Tea House. Photo taken in 60s.

Just Threw the Invitation Card Away

Unavoidable, three of us were guests to be invited by the grand-opening banquet of the Choy Lee Fat Chan Heung Kung Martial-art Association. However, Grandmaster Yip Man was such a person with odd character — he hated this kind of socializing. Believe it or not, he usually threw away the invitation cards, backhanded, thought out the widow and pretended not to have received them!

This time, the problem was, the Choy Lee Fat Chan Heung Kung Association was not any individual association but a very big federation of almost all the Choy Lee Fat branches and their schools. As well, Tang Sang was also one of their honorable presidents or what-so-ever of this organization. He was afraid that if Tang Sang called him and he was at home, he would have no excuse to be absent in this banquet.

Therefore, he called me on the day before and asked me if I could represent him to offer a red-packet *(Note 4)* to the above association in the banquet of the second evening. I promised.

In the next evening, no sooner had I gone to the banquet than he telephoned to my house. When I called back one hour later from the restaurant, I knew that he wanted me to go to his house and have a 'night tea' somewhere else.

I think he all of a sudden found out that he could not even go to the Lung Fung Tea-house *(Note 5)* — the Chinese restaurant he went to have 'night-tea' nearly every night, because the grand-opening banquet was just held at the opposite side of this restaurant!

I waited for no time to leave the banquet and took a taxi to his house. He was there, waiting for me with very charming smiles.

"Ah Ting, take a look at my new wooden dummy. Does it look good?" the grandmaster said.

Then I found out it was a dummy newly fitted in his house.

"Hay, why don't you show me how good you have been practicing the Wooden Dummy Techniques I taught?" the old man continued.

So I showed him all I had learnt from him. *"That is all I have learnt from you,"* I said.



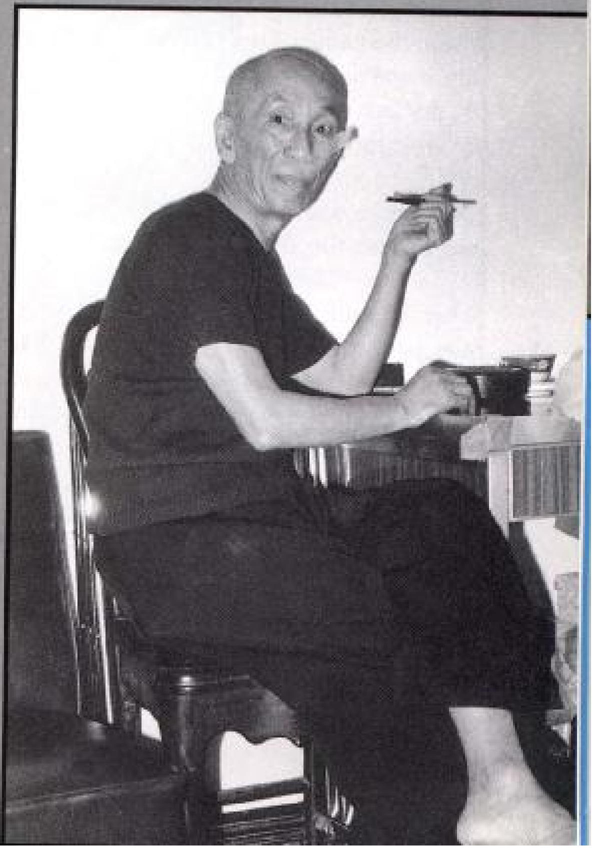
There were totally two interviews arranged by Sifu Leung Ting for the "New Martial Hero" magazine, the best seller among all the martial-art magazines in Hong Kong at that period. After each article was published, Sifu Leung Ting obtained all the negatives as promised. Also, Sifu Leung Ting had taken some photos in both the two interviews. Here are some of the photos treasured by Leung Ting.



Left: Grandmaster Yip Man explaining the Fook-sau technique (top) & the concept of 'nullifying an attack by an attack' (bottom) with Sifu Leung Ting as a partner.



Right: A photo taken during the interview as published by the magazine (top). An unpublished photo taken by Sifu Leung Ting before the interview. Grandmaster Yip was still in house-clothes (bottom).



Only Three Movements Missing

"Really?" the old man made a surprised emotion. While talking, the old grandmaster waited for no time to start hitting and kicking the wooden dummy:

"Ah Ting," said he, *"except for the last three missing kicking movements, I have already taught you all the rest in the Wooden Dummy Techniques. A total of 116 movements, not one more, not one less."*

He even explained all the applications and some little tricks of a certain techniques which I had never heard before. Until he was quite satisfied. *(I was not a slow learner though!)*

"Practice them a number of times when I change my clothes, and then let's go out and have a cup of tea somewhere," Grandpa Man said so as he went back to his room.

That was the happiest and the most satisfying night ever since I started learning Wing Tsun kungfu from him. After tea that night, we even spent some time strolling along Temple Street (廟街) — a street well-known for its open-market selling cheap items in Kowloon!

There can only be a No. 1 Student but Never a No. 1 instructor!

In the days that followed, my afternoon teas with him continued with lots of chats until sometime before he finally passed away. Although Grandmaster Yip Man was in the name of my *'si-kung'* and not my *'si-fu'*, my future martial arts attainments were affected by him, but my first instructor, to the greatest extent. The most valuable thing he initiated was my belief that:

"To believe word for word from your instructor, you may as well forget all about him."

When he said: *"The art of fist-fighting is created by humans. Unless the instructor reserves some hidden skills to himself, the fist-fighting techniques are bound to be improved from generation to generation"*, he had indeed made some point.

There was one comment he would always make, which went: *"There can only be a Number One Student, but never a Number One Instructor."* (有狀元學生，無狀元先生。)

His explanations were: *"The student has his instructor to rectify his erroneous movements. But for the instructor's wrongful movements, the student would not dare to say so even if he is aware of this. Accordingly, as time goes by the instructor's movements will become worse and worse while the student will not give any counter-instruction to his instructor even if he is making better achievements than him."*

The Great Influence By the Grandmaster

As a matter of fact, the more I was with him, the deeper I knew about his character.

From his behavior the old grandmaster did not seem to care too much about his students. But in reality, he was a martial arts fanatic in every sense of the word. Although he was quite an old man, whenever there was any technical point in Wing Tsun which appeared to be creative to him *(of course not something stupid)*, he would discuss wholeheartedly with great interest. I still recall once when I raised a question about a movement known as *Hau Gum-sau* (後撳手 or Back Pinning-hand) in the *Siu-Nim-Tau* set. The movement required both palms simultaneously thrust backwards in a slanting direction from the waist. The purpose was said to apply *Yan-cheung* (印掌) or Stamping-palm on the enemy's abdomen fiercely when being suddenly tightened by his both arms from behind around the waist, so as to make him release the two arms due to the pain.

However, I have no confidence in applying this movement. The reason was that when my arms and waist were both hugged by the enemy with all his force, in view of the strong force exerted, there was absolutely no space for my two arms to move around, not to mention to move them from both sides to the rear part of my waist at the same time!

Even if my two palms had already moved to behind my waist, under the situation of my body closely pressed against that of my enemy, there was definitely no space available to exert the striking force. Whether I was even able to push him away remained a problem. *(Before hitting with the palm or the fist, there must be at least a however short distance between the palm and the object to be hit in order to generate a striking force to heavily smash on the opponent's body and hurt him.)*

The Old Grandmaster's Confession

The above question in fact came from my practical experience after training and practicing with different

opponents in the past. Yet when I posed the question to *Man Kung*, this could have been the first time he encountered this sort of question. For a moment his head was bent, and then he replied, "You are right. This Back Pinning-hand movement should not be applied in this way. In fact, I was not quite sure about its application too..."

That was the first time I heard him say such frank words in front of a follower. His modest and candid attitude towards Wing Tsun, that: *"there is no gray area between knowing and not-knowing"*, carried not the slightest artificial effect. At that moment, not only was my adoration for his martial arts attainments was weakened, but on the contrary, I felt that compared with some of his students who only had a smattering of his knowledge and yet were boasting that they were the number-one martial artists, this old man was indeed poles apart from them!

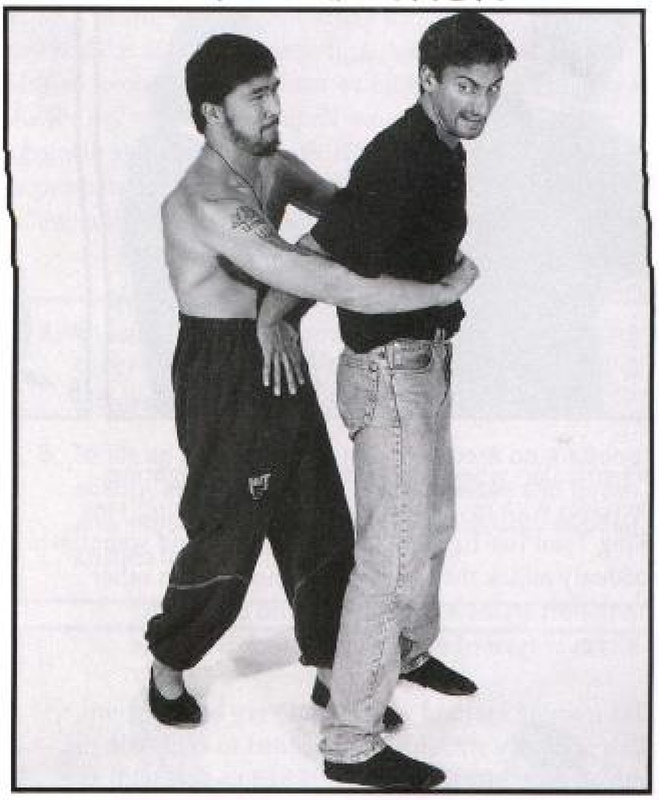
Illness Resulting From Over Training

In the seventies, during a regular body check-up in the university, I realized that there was a minor problem with my lung requiring me to refrain from too much exercise. In addition, I had to go through long-term medical treatment until I was totally cured.

I understood that it was due to my over-training from day to night, plus my routine assignments in college and coupled with my visiting the main branch of my kungfu school in Nathan Road and the various Wing Tsun classes every day. In addition, each time I taught my students I always did it personally, with an aim that every single student would be looked after by me. Moreover, my students at that time were numerous in number. Despite the kungfu classes in different places, just in the main branch in Nathan Road, there were a total of three evening classes from 7 p.m. onwards to 11.30 p.m. At its peak level, there were at least 40 to 60 students in each class.

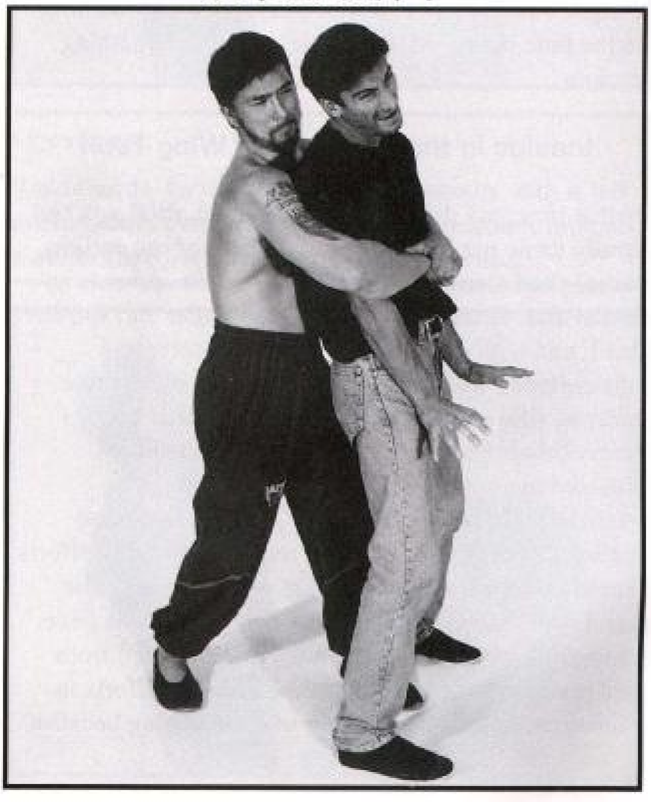
Although I did not need to conduct any *Chi-Sau* exercise with newcomers, I still had to go through certain *Chi-Sau* and *Lat-Sau* (甩手) or Free-Hand Fighting exercises with at least 50 to 60 persons every day. I emphasized that once a student had practiced *Chi-Sau* to a certain extent, both his offensive and defensive reactions would need to be trained to become faster and faster, until both sides' attack and defense could be skillfully enough compared to actual fighting, except that their force would stop at the touch of the other's body.

BY IMAGINATION



Top: The Hau Gum-sau or Back Pinning-hand movement is always said to be a technique to counteract a hug by an enemy from behind.

IN REALITY



Bottom: The truth is, no one can really get rid of such a strong hug by applying this movement!





Left: A more logical application of the Hau Gum-sau: When a WT practitioner's arm is being grabbed & twisted to the back by an enemy, he can turn around all of a sudden & apply a Hau Gum-sau to make a counter-attack by surprise with the other hand. When the enemy is being hit by surprise, the WT practitioner can release himself from the control of the enemy at the same time.

In particular, when practicing free-hand fighting exercises with my students, in addition to applying Wing Tsun fist-fighting techniques, I would sometimes suddenly attack them with movements from other martial-art styles so that they could deal with whichever type of unexpected attack with ease.

This training method was in fact very burdensome. Each night my students only needed to deal with me with all their efforts, whereas, I had to deal with at least several dozen of them in turn. In addition to my strength training with the wooden dummy and the sandbags day and night, this was indeed some crazy training without any regard to my own state of health. I was just burning the candle at both ends! With the doctor's advice, I could only reduce my day and night strength training and restrained myself when teaching for the time being. After all, life was still something precious!

Indulge in the Concepts of Wing Tsun

By that time, my diligence in teaching martial arts had already came out fruitful results. Many of my earlier students had already made fairly good attainments in martial arts. Since a lot of them were taller and sturdier than I, and with my teaching without reservation supplemented with very stringent supervision, these students, who were already much privileged both in terms of their body size and strength, had almost bypassed me within only a few years' time. My practices with them whether in *Chi-Sau*, free-hand fighting or real fighting would require strenuous efforts. I could no longer deal with them with ease as in the past. I was determined to win all the time; I was never someone drowning in empty talk and refrained from hard practice. Since I could not double my efforts in training, nor could I hold back in my teaching because of selfishness, the only solution was to tackle it in a different manner. At times like this, quite often the image of Grandmaster Yip Man would appear in my mind!

With such a small build *(Grandmaster Yip Man was only about 5'3", or 1.60 m tall)*, how could he possibly deal with those students —— such as Leung Shang, Lee Wing or Tang Sang —— that are so much taller, bigger and sturdier than he?

The only explanation was probably that he would never win by force but rather, he had some secret tricks in the *Chi-Sau* exercises to manipulate those students of his, who were almost double his size and build, just like in a monkey-play!

With the cutting down of my training, I had more time to think over the concepts of Wing Tsun kungfu. In those days, I still had the habit of having afternoon tea with Grandmaster Yip Man. More and more, the imparting of knowledge over the days and months made me realize how much I was wrong in Wing Tsun techniques in the past.

For instance, I had always considered myself as being very conversant with Wing Tsun's principle of ***"overcoming the strong with suppleness"***.

Furthermore, I always thought the technique employed by me could be considered as very supple indeed. And yet, whenever I came across someone with considerably strength, I usually would use my own powerful physical strength and extremely quick changes to nullify their attacks with force. Such a way *"to overcome the strong with suppleness"* in fact not only still comprised a struggle between two forces to a great extent, but also could be hardly referred to as overcoming the strong with suppleness with skill.

The rightful way to overcome the strong with suppleness should be by means of staying away from the enemy's main force and striking at his weak points, and to change as the enemy changes.

For example, my right wrist is grabbed tightly and pulled downward by an enemy who at the same time attacks my face with a right punch. If I try with force to use my right arm to parry the attack, this would become a struggle between two forces. The right way to overcome the strong with the suppleness should be by totally putting at ease the right arm which is being pulled down by the enemy while at the same time, shifting quickly the upper trunk sidewards and attacking the opponent with a left punch.

As I suddenly let go my right arm, even if the enemy pulls it down, this will not affect the center of gravity of my body at all. At the same time, since my body has shifted to one side, I will not be hit by his straight punch. As for my left straight punch, since there is no any obstacle and moreover I am at a sideways angle, this represents the best counter-attack movement by eliminating the opponent's attack with an attack.

COMPARISON OF THE TWO METHODS TO DEAL WITH A GRAB & PUNCH BY AN ENEMY

A: An enemy is pulling down the right wrist of a Wing Chun practitioner by the right grappling hand & attacks him with a left punch at the same time.

B: To lift up the Bong-sau may not work on a strong enemy, as it becomes a crash between two forces and, most of all, it would give the enemy another chance to attack him continuously.

A



B



1: The enemy attacks a WingTsun practitioner with the same movement.

2: The WT practitioner only needs to shift his upper body sidewards swiftly and attack his enemy with a left straight punch at the same time. By this way, he can counterattack his enemy at the very first moment without any force-crashing movement, thus makes a very surprise-attack that gives the enemy no time to react.

1



2



The Last Words of the Grandmaster

It is with great sorrow that Grandmaster Yip Man passed away in 1972. Before he left, two things occurred which I will never forget:

I remember that one rainy afternoon, I was practicing in my kungfu school when I received a telephone call from Tang Sang. He told me to wait for him there as he had something to tell me.

It so happened that Tang, although just returned from Canada, was paying a visit to Grandmaster Yip Man at his residence. At that time, it had already been confirmed that the Grandmaster was suffering from larynx cancer and was reposing at home. It was from there that Tang phoned me.

Once arrived at my kungfu school, he told me he just visited Grandmaster Yip Man and was asked to convey a few words to me on his behalf.

According to him, to avoid any dispute in future, the Grandmaster would not specifically designate anyone as his successor. But one thing he wanted me to bear in mind was that *"whoever had the most students with the most remarkable results in future would naturally be a grandmaster of Wing Tsun"!*

The second thing I remember happened some months after the above conversation. One day, as usual, I was paying a visit to the ailing Grandmaster Yip Man at his home. At that time, his illness was deteriorating. In addition, because of the larynx cancer he was suffering, all his teeth in the upper and lower jaws were gone. He could barely speak any words. Yet at the sight of me, he still insisted to get out of bed and fetched me some tea.

Seeing the condition he was in, I could not stop tears rolling from my eyes. He himself did not seem to care about it at all. He patted on my shoulder and motioned to me to sit down. Then, he opened the Chinese ink box on the desk and, after dipping in it with a Chinese writing brush, wrote the following words on the empty space of a newspaper:

樹大根深，那怕枝葉搖動。

Or translated as:

A big tree with deep roots and exuberant branches and leaves will never be shaken by however strong winds.

After writing them, he torn out the piece of the newspaper, pointed to the words and motioned to me to memorize them well.

It was because of the above two matters which encouraged me to resolve to develop Wing Tsun Kuen all over the world. Up to now, his image still crosses my mind every now and then. If this respectable old grandmaster had lived for twenty more years, he would definitely know that I was worthy of his teachings and had never let him down.



Above: A Tan-sau in the Siu-Nim-Tau set performed by Grandmaster Yip Man at the time he was very sick & knew that he would not live too long.

FOOT NOTES:

1/ There are totally seven basic movements in the 'Six-&-a-half Long Pole' set. The *Boon-je-lan* (半邊攔) or 'Half-fencing' movement, as it is what so-called, is regarded as 'half movement'. However, there are not only 7 movements all together in the whole long pole set.

(See also my book "Wing Tsun Kuen", my video tape "Authentic Wing Tsun Kungfu" for details.)

2/ Grandmaster **Chan Heung** (陳享) is the founder of ***Choy Lee Fat*** (蔡李佛) kungfu style. It is also spelt as ***'Choy Li Fut'*** *or* ***'Choi Li Fat'***.

3/ In 1968, since after the first open invitation of kungfu fighting tournament was held in Singapore, lots of Chinese martial-artists were influenced to become more active. The Hong Kong Martial-art Association, a united association of lots of the different martial-art schools and styles, was soon established. At that time, I had already many Wing Tsun classes, including the one I succeeded from the hand of Grandmaster Yip Man, consisting of so many students that broke the record in the Hong Kong martial-art circle. Never had any other martial-art instructor there been able to have so many classes and so many active students training in the classes.

Bruce Lee came back at the right time. His first movie, "The Big Boss" (also known as "The Fury Fist") shot in 1971, broke the record of history of Hong Kong movies.

As Mr Tang Sang was the main person of the Hong Kong Martial-art Association, and was a chief inspector of Hong Kong police, he influenced the view of the Hong Kong Government that the Hong Kong martial-art people would not stir up problems in open kungfu fighting contests. Therefore, they were allowed to start the 'First Chinese Open Martial-Art Fighting Demonstration' a so-called "Demonstration" but the real fighting between different kungfu styles, which had never been legal before.

Also, many kungfu shows had been taken places everywhere. All these combined together, made the kungfu circle in Hong Kong all of a sudden become very active.

4/ According to the Chinese customs, instead of giving any presents, the Chinese would give a 'Red Packet' to the host. Inside the red packet there is some money.

5/ In Canton, there is a special kind of Chinese restaurants so-called *'cha-lau'* or 'tea-house'. In fact people can have tea, eat some *dim-sum* (點心) or Chinese snacks, or even order any courses there. The Cantonese are used to go to *'yam-cha'* (飲茶) or 'Have a Tea' in this kind of restaurants in the morning, at noon, or sometimes even at night.

The *Lung Fung Cha Lau* (龍鳳茶樓) or 'Dragon-Phoenix Tea House' was the most favorite 'tea house' for the late Grandmaster to have tea almost every night.

Differentiation of the Leung Ting WingTsun System from the Others

Differentiation of the Leung Ting WingTsun System from the Others

The Similarities & the Differences

Although I learnt Wing Tsun (Wing Chun) kungfu personally from Grandmaster Yip Man, after many years of world-wide teaching professionally, I believe that **WingTsun**® *(Note 1)* kungfu system in my hand has been much improved and has become an independent 'complete-system' that is not exactly the same as the original 'style' in some respects.

The most obviously change is in the systematic teaching-methods, grading system, management and the techniques developed for dealing with different fighting styles from the world-wide martial art circle, as well as different courses specially devised for professional martial-art people. **WingTsun**® is now no longer a small, secret fighting style devised to deal with a few southern Chinese kungfu styles in Fatshan.

To distinguish the Leung Ting system from others, we have registered the spelling of 'W-i-n-g-T-s-u-n' and made it a unique name used by all the members of the IWTA and by myself *(Note 2)* **worldwide.** Thus, the spelling of 'Wing Chun' or 'Ving Tsun' has become the generic term for the style 詠春 used by the other people from the same kungfu clan. *(Note 3)*

The most important reason for me to internationally register the name of **WingTsun** was to fully protect the unique kungfu of Grandmaster Yip Man passed down to me from being distorted by some of the impostors and the 'half-empty-bottles'. These people are now using the name Wing Chun or Ving Tsun to teach some funny kungfu movements to their students in order to cheat them out of their money. This situation has made 詠春 (Wing Chun or Ving Tsun) appear very stupid, and has damaged the reputation of this valuable kungfu style.

Theories & Concepts

Basically, there are no differences between the theories and concepts of the Yip Man Wing Tsun and the Leung Ting **WingTsun** systems. This is due to the fact that, during the last period of the late Grandmaster's life, he taught me personally.

I hate to use the terms 'traditional', 'original' or even 'authentic' as the grimace for promotion, nevertheless, I dare say I am one of the very few people to have loyally carried on teaching the techniques based on the most authentic concepts of the late Grandmaster Yip Man. At least, I am not one of that type of Wing Chun instructors who claim to be protectors of the 'traditional' or 'original' Wing Chun, but then go on to teach lots of stretching exercises, jumping rope drills etc. These are methods that they steal from the Japanese martial-art schools and western boxing training-centers. *(Note 4)* Even worse, some of them even teach their student's weight-lifting, which is just the opposite of the authentic motto ***"give up your force so you can borrow your opponent's force"*** found in Yip Man's Wing Tsun (**WingTsun**) theory.

The most important thing between the Leung Ting **WingTsun** and the Wing Tsun (Wing Chun) teaching by most of the other students of the late Grandmaster Yip Man is the **'Concepts'.**

If you do not comprehend the real meaning of these concepts, or if you only understand the theory but cannot master it thoroughly for practical usage, then you are just doing something that is 'fairly similar' to the genuine Wing Tsun (Wing Chun). There is no way for you to master the REAL Wing Tsun knowledge.

For example, some of the following theories are always discussed by the Wing Chun people. However, how many of them really understand what they mean?

來留去送，甩手直衝。

This can be literally translated as:

Stay with it when it comes,
Follow right after it when it withdraws.
If your arm is freed,
Just thrust it outwards.

With regard to the theory quoted above, many Wing Chun people understand that their hand should touch their opponent's hand when it comes into range, and thrust their own hand outwards when the opponent withdraws his hand. However, they do not comprehend the most important aspect of this theory, which is that it explains the exertion and application of the 'non-stop-pushing-outward elastic force' of a **WingTsun**® practitioner.

HOW DID LEUNG TING WINGTSUN START?

Top: In November 1967, Sifu Leung Ting (in black uniform) being invited to give a Wing Tsun demonstration for the first time at the Anniversary Celebrations of his own middle school, the Mansfield College. The one talking into the microphone was Bo Kin Wah, a younger kungfu brother as well as one of the training partners of Leung at that time.



Below: Leung Ting opened a WT class in the Baptist College in winter, 1968. It became the first kungfu class ever run in universities in Hong Kong. Photo taken when Cheng Chuen Fun (middle), a performer in Leung Ting's team, giving the first Wing Tsun demonstration in the university for attracting new kungfu students.



Below: Sifu Leung Ting soon opened WT classes in many centers & schools. Below is a demonstration of a WT class held in a Christian Centre in spring, 1969.



Bottom: In November 1969, Sifu Leung Ting held the first Open WT Demonstration & Fighting Contest in the Baptist College. Left to Right: Sifu Wong Chu & Koo Sang (Wing Chun), Sifu Leung Wah (Hung Gar), Sifu Wong Chang (Mok Gar), Mr Tang Sang, Grandmaster Yip Man, Sifu Leung Ting, Mr Lee Tat Bong (Wing Chun), Sifu Yip Tin Tak (Tao Style), Sifu Bo Kin Wah & Mak Keung (Wing Chun).





Top Left: Sifu Leung Ting was not just the first person ever promoted WingTsun Kungfu in very high profile but the first person to open pure women kungfu classes in Hong Kong. Above was a picture taken while Leung Ting was teaching in the women class in 1971.

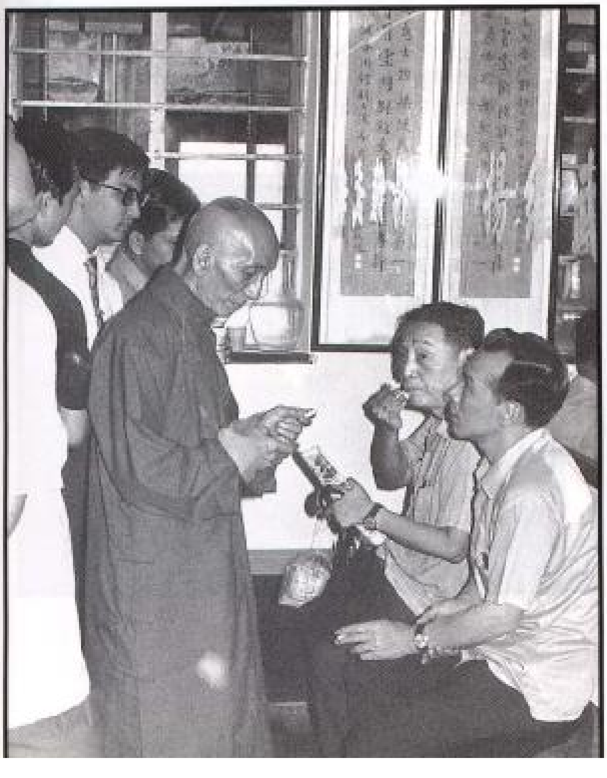


Top Right: With the recommendation of Yip Man, Leung Ting soon succeeded the classes of the Grandmaster in the Ving Tsun Athletic Association. Photo taken when Leung became the chief instructor of the VTAA in Dec 1969.

Mid Right: Other than making promotion by performances, Leung Ting also trained lots of good fighters to attend the open kungfu fighting contests. Photo taken when one of Leung's students (left) beating up an opponent of the other style in 1971.

Bottom: In May 1970, Leung Ting moved his school to Nathan Road, the main street in the Kowloon side of Hong Kong. Grandmaster Yip Man became an honorable guest for the grand opening of Leung's new school. A photo taken when Yip Man was talking to Lee Man & Lok Yiu (far right) in Leung's new school. Standing behind Grandmaster Yip Man was Leung Ting.





Bottom: Soon, Leung Ting's WT school became the mostly crowded kungfu school in Hong Kong. Leung Ting was also nicknamed by the newspapers as "The millionaire kungfu-instructor"! (Photo taken in 1972)



The Similarities & the Differences

This kind of elastic force is just the same as that of a spring. For example, if some force is pushing in to it, the spring will be pressed inwards according to the pressure of the coming object. (Diagram #1) However, the spring will
NEVER STOP forming a kind of flexible pushing-back force against the incoming force of the object. The degree of this kind of pushing-back force depends on the pressure exerted by the object itself. The deeper the object pushes in, the more pressure the object itself will receive from the spring.

This is explained by the use of the term **'STAY'**, not 'STOP', in the first sentence of the theory. ***('Stay' indicates that the force will not 'stop', but rather push backwards against the pressure ALL the time.)***

As this kind of elastic force is pushing backwards all the time, it will thrust out at the same moment the object ceases to apply pressure. The quicker the object withdraws, the quicker the spring will spring out. (Diagram #2) The second sentence of the theory explains exactly the same idea.

If the spring is suddenly released from the object, it will spring up immediately to create a very strong force to strike back. (Diagram #3) This striking force is actually formed by the object itself! This is the precise meaning of the last sentence. *(Note 5)*

Here is a very easy experiment with which to determine whether or not you really comprehend this theory:

With your eyes closed, ask a partner to touch one of your arms and push it backwards with a rather slow movement. At any time, he can play the following tricks:

1/ Withdraw his hand slowly and see if your arm still follows his hand, like a plaster sticking to him. *(This is why '黐手 'Chi-Sau' — 'Clinging-Arms' or, 'Sticking-arms' is so-called.)* *(Note 6)*

2/ Release his arm suddenly and see if your arm can thrust outwards at the same time it is released until it is totally straight, just like a spring that has been released. Make sure that you do not wait for a second or even half a second before extending your arm. It has to be extended at exactly the SAME time as your partner moves back his hand or releases your arm.

DIAGRAM #1:
This kind of elastic force is just the same as that of a spring. For example, if some force is pushing in to it, the spring will be pressed inwards according to the pressure of the coming object.

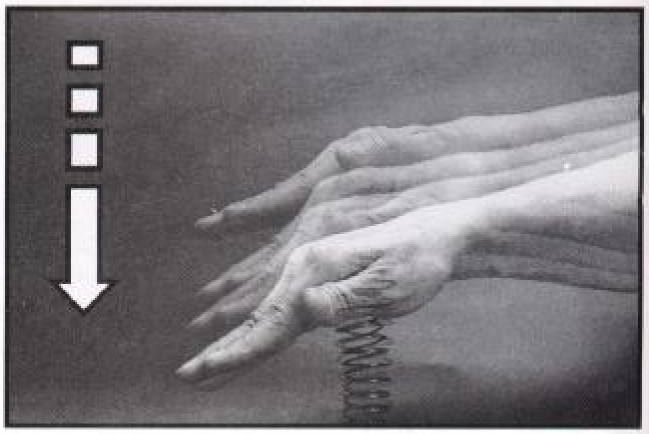


DIAGRAM #2:
It will thrust out at the same moment the palm ceases to apply pressure or becomes lighter in pressure. Quicker the palm withdraws, quicker the spring will spring out.

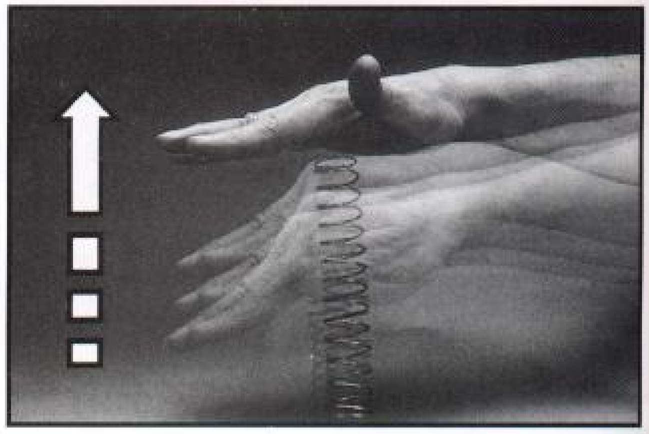
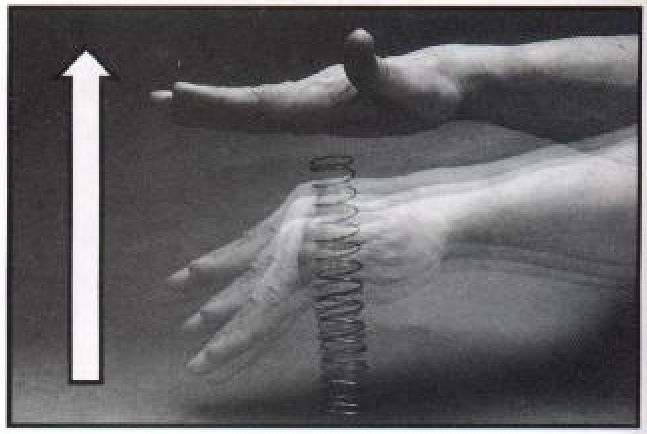


DIAGRAM #3:
If the palm moves away all of a sudden, the spring will spring up immediately which creates a very strong force to strike back.



After doing this experiment you will find out that it is actually not so easy to react like this. If you can exert your force in this manner, you should not be afraid of any incoming hand-movements, as what you respond to is just the principle, and not the movement itself.

Another example explains why a little difference in the Wing Tsun concepts can create a big gap between the authentic usage and the not-so-authentic usage! The following:

撲頭迆尾

It can be literally translated as:

When the Head is being Pressed Down, Turn up the End.

This is actually the theory behind the formation of *Bong-sau* (膀手).

Most Wing Chun people think that Bong-sau, just like the 'upper-block' of other styles, is a movement for blocking the attacking hand of the opponent. Therefore they use the Bong-sau to try to block the incoming punch of their opponent and they always find that it is nearly impossible for them to do so.

In fact there is nothing wrong with the Bong-sau technique but something completely wrong with this concept of applying this technique!

膀手非手
'Bong-sau is Not a Movement'

This is another theory that explains why Bong-sau does not work if someone treats it as an ordinary blocking movement.

In most fighting situations, a Wing Tsun practitioner needs not apply Bong-sau to defend against an incoming straight punch to the face. All he needs to do is launch a Thrusting punch along the opponent's punching arm from underneath. (Diagram #A)

Bong-sau works perfectly in only one situation: When the opponent launches a punch towards the mid-level of the body that is heavy enough to bend the arm into a Bong-sau position. **(Diagram #B & C) Note that I do not 'make' a Bong-sau myself. It is the heavy pressure of the enemy's incoming punch that creates it!**

Diagram #A:
A Wing Tsun practitioner needs not apply Bong-sau to defend against a straight punch to the face. All he needs to do is to launch a straight punch along the opponent's punching arm from underneath.

A



Diagram #B & C:
However, when the opponent launches a punch towards the mid-level of the body that is heavy enough to bend the arm into a Bong-sau position.

B



C



This also explains why there are High Tan-sau and Mid Tan-sau but NEVER Low *Tan-sau* (低攤手) or '**Low** Palm-up Arm' posture in the authentic Wing Tsun system. It is because that any time if my wrist is being pressed down, my elbow will turn up according to the pressure of the opponent, just like the movement of a seesaw. *(The only difference is that the elbow of the Bong-sau rises up along an arc and the other end of the seesaw rises vertically.)* At this stage we call our *elbow-turning-up arm '**Bong-sau**'!*

If a Wing Tsun practitioner can master the Bong-sau concept thoroughly, he will not need to resist the pressure from a strong opponent when the latter presses down his arms in a hand-trap or some similar movement. All he needs to do is to form a Bong-sau using the pressure applied by his opponent. *(Note 8)*

What is improved?

After over 30 years of professional teaching world-wide, the most obvious areas of improvement are the following:

1] Enhancement of the functions of some techniques so as to make them suitable for fighting against different martial arts which did not exist in old Mainland China.

2] Development of the 'ground-fighting' aspect, based on concepts of throwing and falling techniques that were absent from the original Wing Chun style. *(Note 7)*

3] Recreation and development of the ***ancient '108-point Siu-Nim-Tau'*** set which is taught specially to the old and weak people for health. *(Note 8)*

Nevertheless, the terms 'traditional' or 'original' are not that important to me. Instead, the techniques that I emphasize are 'logical', 'scientific', and most of all, 'practical'.

"When you get beaten up, it makes no difference to your enemy whether your techniques are 'traditional' or not". This is the Golden Rule I always give my students.

I always try to get rid of any unreasonable, impractical, illogical and slower movements, regardless of their so-called 'traditional' or 'original' position in the style. However, I would not make any decision hastily. I would not add, modify or even delete any movement without strong evidence to support this decision. For instance, I might spend four years researching and experimenting before I officially announced to all my schools that I had changed a frontal kick into a side kick in the Chum-Kiu set. *(Note 9)*

Nothing Missing, Nothing Secret!

In the original Yip Man method, there were many techniques including footwork, elbowing, kneeing, throwing, falling, grappling, anti-grappling, joint-dislocating, anti-joint-dislocating, etc. However, the late Grandmaster seldom taught these. These techniques were always called the 'missing techniques' or 'secret techniques' by some of his students. This is a controversial topic that many of the direct students of the late Grandmaster still talk and argue about. It seems that everybody has learnt something different from the late Grandmaster. It also seems that everybody also learnt something that his other kungfu brothers have never learnt before!

However, in the Leung Ting **WingTsun** system, there are no terms such as 'Secret techniques' and so on. All the above-mentioned techniques are systematically set out in different teaching courses. Sooner or later, if the student works hard, he can learn all these techniques from his instructor.

Teaching System

The main difference between the **WingTsun** system and the other Wing Chun (Ving Tsun) schools is our revolutionary teaching method. At present, the **WingTsun** system is the only school that consists entirely of a systematic teaching method supported by scientific theories.

In the traditional method of teaching, an instructor would take a long time to conduct even the most basic training. He would not teach beginners any applications of the techniques; not even to them the most fundamental ones. The students would have to spend a few months or even a whole year practicing just the first and the second sets. Their instructor may then teach them the single-handed *Chi-Sau* drills and a few complementary exercises such as air-punches, turning-stance, sandbag punching, etc. Even when the students started learning Double-handed *Chi-Sau*, they would find that there were no hard and fast rules concerning the sequences of the techniques. Their instructor would teach them differently every time, according to his mood.

Most of the Wing Chun instructors stress only *Chi-Sau* training. Not too many of the style's instructors teach *Lat-Sau* (Free-hand Fighting) exercises. Some of them know nothing about this aspect of training.

Nevertheless, the traditional Wing Chun teaching method, one that stresses a non-systematic approach to instruction, was sufficient, back when it was first applied by the Wing Chun instructors of an earlier age during their 'close-door teaching' period. At that time, Wing Chun practitioners used to teach no more than three or four 'disciples' privately. These disciples might follow them for their whole lives or at least for quite a long period. No matter how disorganized their teaching methods, sooner or later their disciples would still learn all the techniques of their *si-fus*.

Furthermore, these disciples were those chosen under strict conditions. They would have had to make a great effort to beg their would-be *si-fus* to adopt them as one of his very few disciples. Indeed, no matter how boring or how dubious the basic techniques are, they still had to do them. If their *si-fu* felt that they were still not up to a certain standard in their basic movements, they would not be taught any applications. Also, these disciples normally did not dare to ask questions, as they did not want to make their instructors feel that they are impatient and disrespectful. Under such conditions, the people of this period developed very strong foundations. This was the best aspect of this manner of teaching.

The Whole World has changed

However, the whole world has changed a great deal since that time. **WingTsun** is no longer an art practiced by a very small, select group of martial-art pugilists. **WingTsun** is now being developed as an international enterprise. Many **WingTsun** schools consist of a hundred or more students. Some of the biggest schools even consist of over a thousand! In such a busy school, it is impossible for the instructors to track the progress of each of their students. Furthermore, in such a busy world as ours, we cannot find many students who have the freedom to follow their *si-fu* full-time for their whole lives.

Moreover, people in the modern world no longer learn kungfu for fighting against the Ching Government or for passing the 'Civil Martial-Art Examination' to become a military officer, as was the case in 19th century China.

WingTsun is now being used to deal with different opponents under different conditions. Professional and amateur fighters apply **WingTsun** to fight in the ring. The undercover police and the army use it to fight against terrorists in situations where shooting is not suitable. The regular police and security guards have to apply it to overcome the brute force of criminals. These officers have been ordered not to use excessively violent techniques.

For reasons listed above, we have had to make some changes in our teaching methods. Besides than the traditional training drills that people used to learn in the olden days, there are also now condensed teaching programs specially designed for the people with specific needs. These people need some techniques suitable for their occupations and they usually want to master these techniques within a very short period of time. They cannot wait for several years and they do not really need to become **WingTsun** kungfu experts anyway.

At the same time, the average **WingTsun** student of today learns this martial art just because they enjoy it. Most of them learn just for fun. Some of them want to learn a few techniques for self-defense. Others pursue it as a hobby or as an exercise. Very few people really learn it in order to become a martial arts expert.

Even in the regular classes, we have already modernized our teaching methods. Unlike the other traditional Wing Chun schools, students in the **WingTsun** system can learn the most basic steps and some fundamental fighting applications from the very beginning.

We do not teach the whole *Siu-Nim-Tau* kungfu set from start to finish without the benefit of explanations. Instead, we demonstrate the applications straight after teaching the first one or two movements, and give full explanations. In this way, we encourage students to use more of their own time to correct and practice their own techniques according to what they have been shown. In a short while, they can at least apply some basic movements to deal with the most common attacking techniques that they may face in the street. These techniques, include how to fight against jabs, lower and upper attacking punches, round-house punches and kicks, high and low kicks and so on. These are all taught within a few months. None of these lessons exist in the traditional Wing Chun schools.





Top: Prof. Leung Ting demonstrating the 'long-bridge-force' by punching a volunteer several feet away with an inch-punch. Photo taken in YMCA, Hong Kong, 1996.

Above: Prof. Leung Ting demonstrating his Immovable 'Single-leg Stance' by asking 4 volunteers to push him with full strength. Leung could resist such a strong pushing force without moving a step. Photo taken in Austria, 1998.

Right: Leung demonstrating an incredible Biu-Tze power in which he only needs to touch the surface of the first tile with an arm totally straightened. With the powerful elastic force, all the tiles were broken into pieces like explosion.

Bottom: a seminar in Hungary in 1998.



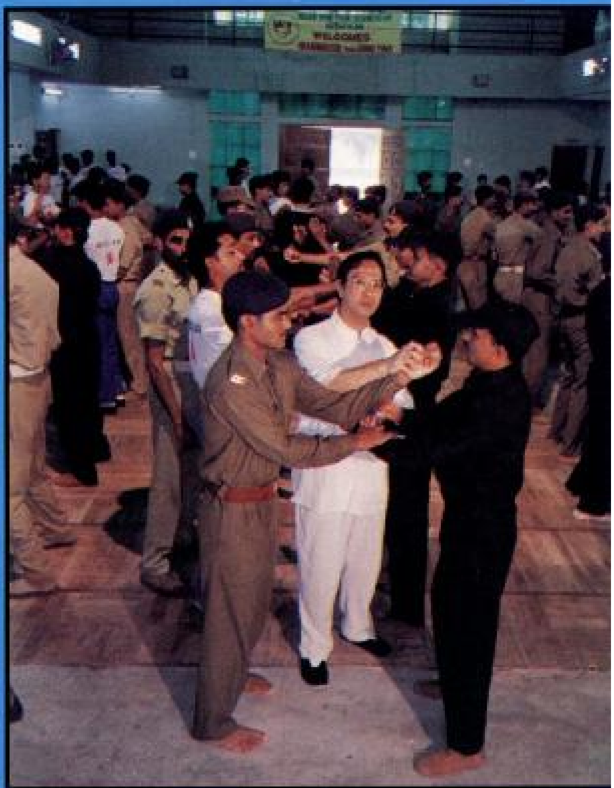


Top: Prof. Leung Ting confesses, with the advanced techniques he learnt from the late Grandmaster Yip Man, plus his over-30-year professional teaching experience, the Leung Ting WingTsun system in his hand is now the biggest kungfu system specialized in teaching the worldwide enforcement agencies the most practical techniques for fighting against criminals & terrorists. Hence Grandmaster Leung Ting becomes the only Chinese kungfu instructor being invited by the governmental enforcement departments with official welcome ceremonies in many countries. *(Photo taken in India 1999, an official red carpet welcome ceremony to Prof. Leung Ting when he was invited by the India National Police Academy.)*



Mid: Another official welcome ceremony to Prof. Leung Ting in Gujarat of India in 1997.





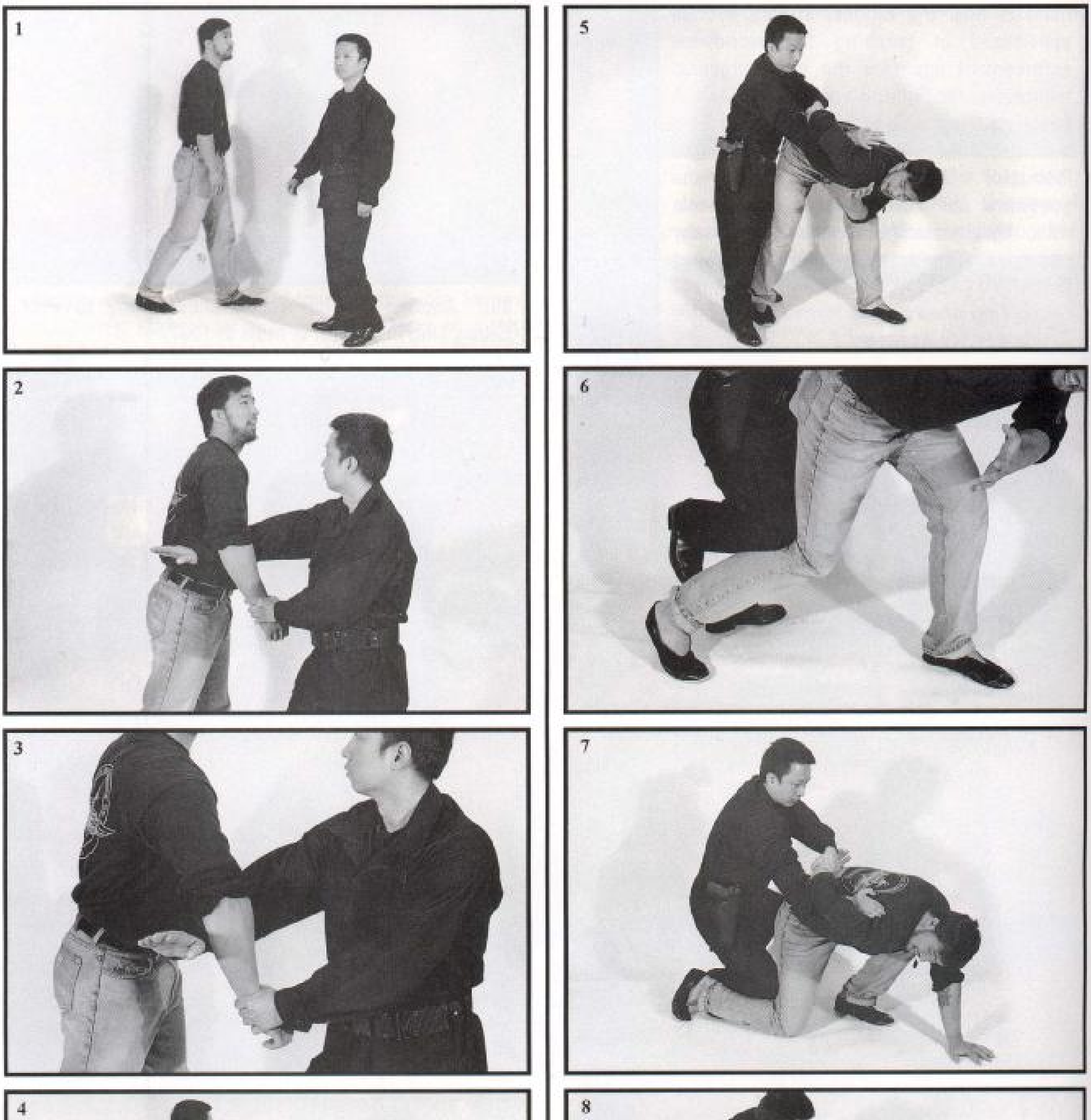


Above: A special seminar taught to the special police & army by Grandmaster Leung Ting in 1999 in Gujarat.

Left: Prof Leung Ting being invited to teach a seminar in SVP National Police Academy, the premier Police Training Institute of India. Photo taken in the principal's room in Jan 1999. Left to right: Commander Atul Karwal (Headstudent of Donald), General P.V. Rajgopal (Principal), Prof Leung Ting, Master Donald Melville (Headstudent of Leung Ting in India).

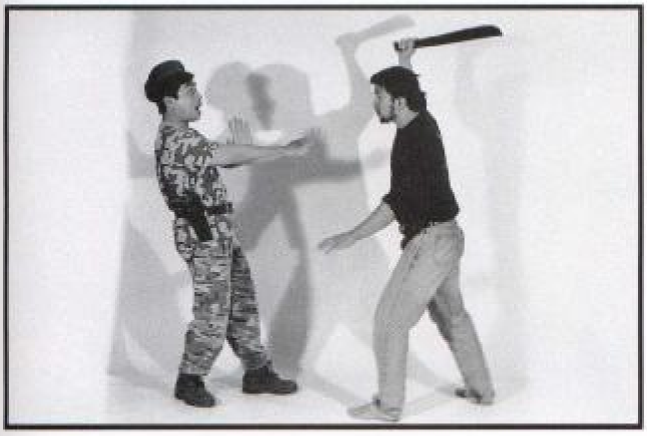
A MODIFIED WINGTSUN OVERCOMING TECHNIQUE FOR THE SPECIAL POLICE

A policeman pretends to walk close to a suspect like a heedlessly common people in the street. Suddenly, he grabs the suspect's arm and uses the right wrist-bone to cut into the joint of the arm of the suspect. As the joint is a very weak point, the suspect becomes so sore that the policeman can easily turn his arm to the back. Taking this chance, he immediately makes a 180° stance–turning to lock the suspect's arm up with a *Fook-sau* & a grabbing-hand. At the back of the suspect, he applies a knee-strike to force the suspect to kneel down. The suspect is now totally under controlled in one to two second.



A MODIFIED WINGTSUN LETHAL TECHNIQUE FOR THE ARMY

1/ A terrorist attacks an army all of a sudden by drawing out a machete & chopping down onto the army's head.



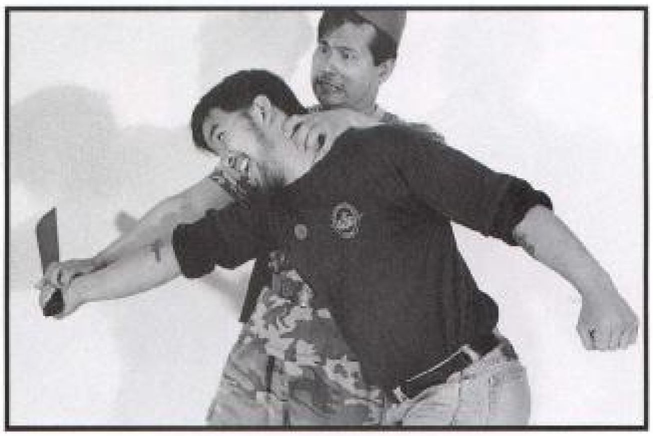
2/ As this happens too quickly, the army has no time to move backwards; on the contrary he dashes to his enemy immediately. At the same time he applies a WT *Biu-tze-sau* movement by raising up his right arm.



3/ This movement soon deflects the overhead chopping movement by causing the enemy's arm to glide to one side. Immediately, the army makes a 180° Stance-turning to the back of the enemy.



4/ At the same time, the army applies a Neck-pulling technique to pull down the enemy's neck and changes the *Biu-tze-sau* into a grabbing technique.



5/ Meanwhile, the army changes his Neck-pulling hand into a grab at the lower jaw of the enemy & pulls his jaw aside with full strength.



6/ As the jaw is a very weak point of the body, the enemy immediately loses his resistibility for a while. Taking this chance, the army makes use the machete of his enemy to counter-attack his enemy.







WINGTSUN SECURITY ENFORCEMENT EVERYWHERE

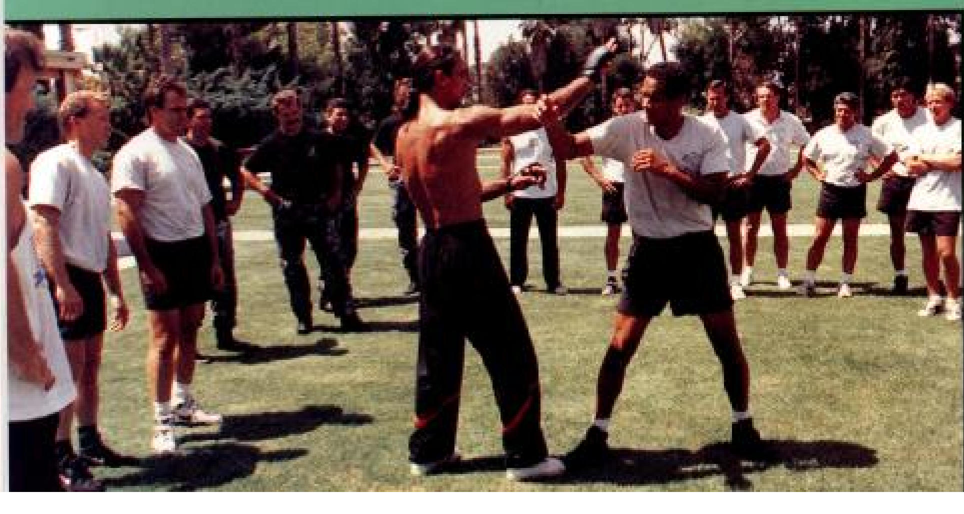
Top Left: A 'Hostage-rescue' demonstration by SEK of Germany.

Top Right: A seminar for the special police of Italy.





Mid Left: Master Szél Gábor (black uniform), a WT instructor in the special Corps of Hungarian military, teaching the lethal techniques to the students. (1998)



Mid Right: A photo taken in one of the seminars taught by Prof Keith Kernspecht for the special police of Germany.

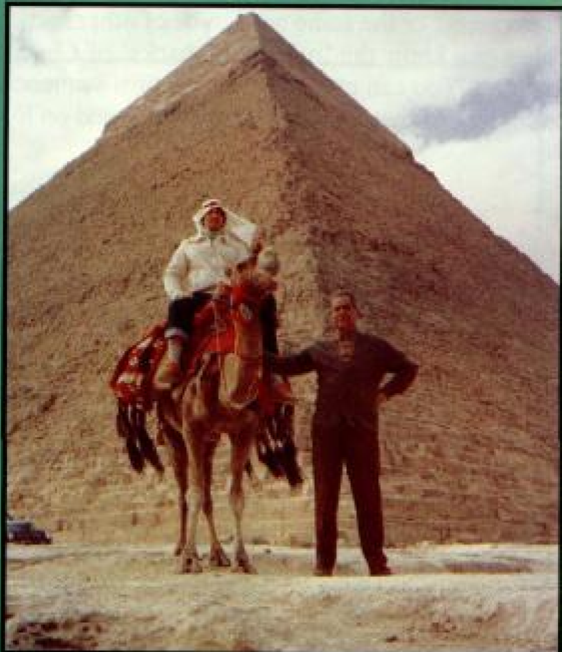
Bottom: Sifu Emin Boztepe teaching a seminar to the combat instructors of FBI & Marine Corps of the USA.



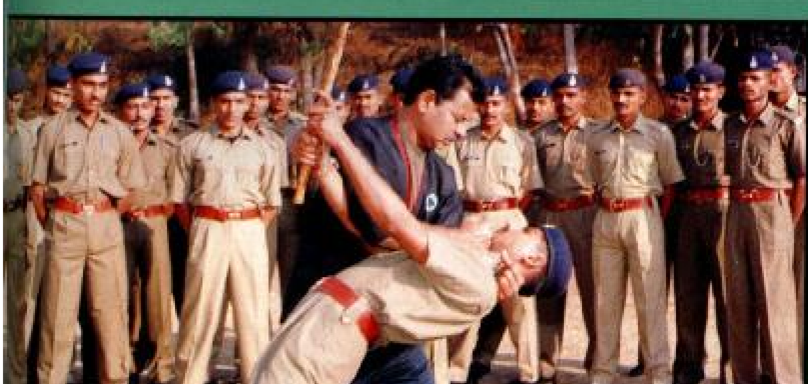
Top: A military welcome ceremony to Prof Leung Ting while teaching a seminar to the police in Mainland China.



Above: Prof Leung Ting explaining the combat techniques to the military police & local police in a seminar with Sifu Oliver König, headman of the Austrian WT HQ, as a partner.



Above: Prof Leung Ting, while riding a camel, taking this picture with General Abdul Rahman, the Chief Marshal of the paratroop of Egyptian air-force, the time Leung teaching a seminar for the Egyptian armies.



Bottom: Master Donald Melville, chief instructor of combat-techniques of Indian police, teaching combat techniques to the Indian police.

After the introduction of *Dan-Chi-Sau* or Single-Arm-Clinging exercise, the students will learn the *Chum-Kiu* set and some of the commonly used movements to deal with different attacks. We also encourage the students to examine how well they can apply their punching force, using the necessary chest protectors and other safeguards. Most of the students will be more confidence with their own progress after they have gone through these kinds of training indicated above.

Our **WingTsun** *Shang-Chi-Sau* or the Double-Arm-Clinging exercise is not the same as it was during the Yip Man period. I have arranged the whole Double-arm *Chi-Sau* program into seven sections for the *Siu-Nim-Tau* and *Chum-Kiu* students. Each section includes various basic movements. Each movement counters the next one. In following the sequences of these changing techniques, all the movements go back to the origin to form sets of 'circular-movements'. The students can practice these circular movements in an endless sequence of constantly changing routines. If they have learnt more than one section of movements and have thoroughly mastered them, then they can also mix the sequences of movements in different combinations of *Chi-Sau* movements. Just as in a game of chess, each basic movement consists of one or more functions that can overcome another move. You can apply a specific movement to intercept the circular-movements of the same section or of other sections when you know the 'rules' and 'tricks' of *Chi-Sau* training. You can even create your own sequences according to these 'rules', which are based on logic.

Lat-Sau Program

Another characteristic of **WingTsun** is the *Lat-Sau* training program. *Lat-Sau*, can be translated as 'Free-hand Fighting', is an exercise in which two trainees start off beyond arm's length. *Lat-Sau* is one the most important exercises in the whole teaching system. If we say *Chi-Sau* is for developing sensitivity to deal with the changes in the opponent's movements, then *Lat-Sau* is the second step, in which one puts this kind of sensitivity to use.

Chi-Sau starts from the arms-clinging-to-arms posture. When a person moves his arms slightly, his partner will feel it and try to react immediately according to the direction and nature of the coming force. It is not that hard for a **WingTsun** student to develop this kind of sensitivity after training for a while. However, it is less easy for the trainees to apply this attribute in the free-hand stage. It is just like real free-fighting training, except that nobody really applies heavy power and so they will not hurt their training partner. In fact, before the *Lat-Sau* program, the instructors will train the students to apply a special kind of power with which one can hit one's training partner without really hurting him.

Without such *Lat-Sau* lessons, the students are just like someone who wants to learn swim on dry land! The enemy will not do *Chi-Sau* with you if he wants to fight you. That is the reason why so many Wing Chun students, though they have learnt *Chi-Sau* for many years, do not even know how to defend against a roundhouse punch.

There are some Wing Chun people who think that *Chi-Sau* and real fighting are two different things. This is because they have never learnt *Lat-Sau* before. If they have only practiced free-fighting in another way, then most of the techniques and feelings developed through *Chi-Sau* become defective.

The Lat-Sau program works as a telephone number to connect you with your opponent. If you do not know the number, you cannot apply *Chi-Sau* sensitivity within practical applications in the WingTsun way. Based on the above rationale, no wonders there are lots of Wing Chun fighters who can not apply real Wing Chun techniques when free-fighting!

Footwork

Footwork is another important aspect that makes the Leung Ting **WingTsun** system very different from that of the other Wing Chun schools. Footwork, which includes stepping, turning, kicking and kneeing, is regarded as being the most advanced techniques in the Yip Man Wing Tsun (Wing Chun) style. Grandmaster Yip Man himself was highly skilled in footwork. He could kick in a manner that none of his students of that time could duplicate.

There is a saying that ***"Wing Tsun footwork is for defeating a stronger Wing Chun opponent".*** For this reason, the late Grandmaster kept it top secret. He would rarely demonstrate it in front of his students. A few students might have learnt some footwork by accident, but most of them did not even have a chance to see how great Yip Man's footwork was.

It is a very big problem for a **WingTsun** (Wing Chun) pugilist if he does not know how to apply footwork. In this case, an opponent might be standing just a few feet in front of him, and he would not know how to step in and begin his attack. Being in this situation is like being a tank with the broken track; you can only wait for your opponent to come closer to attack you. The main reason that many Wing Chun people do not know how to deal with a good kicker is because they do not really know Wing Chun footwork.

Although the above instance may sound like a joke, it is actually a very critical issue. A lot of hand-techniques in **WingTsun** (Wing Chun) need to be coordinated with special stances and footwork to allow them to work perfectly. This is the secret behind the principle of ***'getting rid of the opponent's force'*** **or** ***'borrowing the opponent's force'***, which can be applied even when the opponent may be much stronger than the **WingTsun** practitioner may. Without a correct stance, a Wing Chun pugilist can not turn aside to completely nullify his opponent's attacking force. *(Note 10)*

In the **IWTA**, beginners will learn some simple stepping movements, such as advancing steps, turning stance, circling steps, etc. These simple footwork movements are extremely helpful in the coordination of their fundamental hand techniques. In this way, the students, though still at a beginner level, can at least master some basic techniques for attacking and defending. At the same time, they do not feel bored by the repetitive practice of basic movements, the functions of which they do not understand. The longer they learn the **WingTsun** system, the more they will master the different footwork and hand movements. As a matter of fact, a three-to-four-month beginner in **WingTsun** should already be skilled enough to apply a few techniques to deal with the most common attacks from outsiders.

Management & Grading System

Another characteristic of the Leung Ting **WingTsun** system is the complete management and grading system that makes the **WingTsun** organization unique from all the other Wing Chun schools.

First of all, anyone who is interested in joining this large family has to register as a member of the **IWTA** at one of our branches. After that, he can participate in any class as a student. Every instructor or assistant instructor has to register his or her qualification in the International Headquarters. If they are verified, they will obtain a certificate as a proof. If anyone has questions about the qualification of a particular **WingTsun** instructor, they are welcome to write to the International Headquarters for inquire about them. *(Note 11)*
Within this strictly controlled grading system, the standard of all the students and instructors remains uniform. This is the only way to deter impostors who claim to be a student of **'Prof. Leung Ting'** or those that use the spelling **'WingTsun'** to cheat other people.

The supervision of conduct is also an important policy maintained by the **IWTA**. Although we are not a religious organization and have no intention to teach our members' morality, we expect a high standard in terms of the behavior of our members, and especially of our instructors. We do not knowingly allow people who are gangsters, criminals, or troublemakers to become members of the **IWTA**. In this manner, we can maintain the reputation of the big **WingTsun** family in the international martial-art circle.

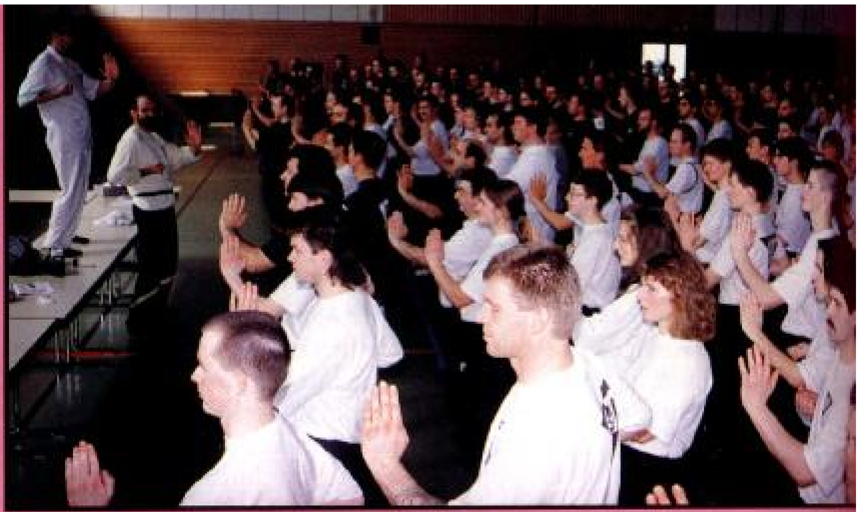
Specialized Courses for Experts

The **IWTA** is now a big enterprise within the martial-art world. Within this organization, there are many subsidiary courses specially set up for people who want to become professional **WingTsun** instructors or promoters. These courses include ring fighting, showmanship, promotion & advertising, school-business management, basic medical treatment of wounds, basic knowledge of specific laws relevant to martial arts, etc. The courses listed above, though short term, are very useful for people who want to become successful **WingTsun** instructors.



Above: A rare close-body kick applied by Grandmaster Leung Ting.







MODERN YET GENUINE

Although the IWTA adopts modern teaching methods & grading system that did not exist in the olden time, there are traditional WT classes for the ordinary students & different training courses for special purposes. These courses are good for the enthusiastic WT pugilists to become high-standard WT masters & successful WT instructors.

Top Left: Special training of "Blind-folded Chi-Sau on Plum-blossom piles' designed for demonstration & good balance.

Top Right: A classic training of 'Siu-Nim-Tau' set led by Grandmaster Leung Ting & Prof Kernspecht, headstudent of Leung in Germany, in a seminar in Germany for the ordinary students.

Mid: Master Norbert Mádai (middle), headstudent of Grandmaster Leung Ting in Hungary, teaching typical WingTsun fighting techniques in an instructor class.

Bottom Left: Leung Ting **WingTsun** system stresses not just on fighting but good Chi-Sau techniques. Photo taken when Leung's American students won nearly all the champion titles in the Chi-Sau Tournament in San Francisco in 1991.





MOVIE CONNECTIONS

Prof Leung is also the first film director ever invited by a big movie company in India to shoot kungfu movies.

Top: A photo taken when he is directing the pose of an actor in the film "Master" in Bombay.

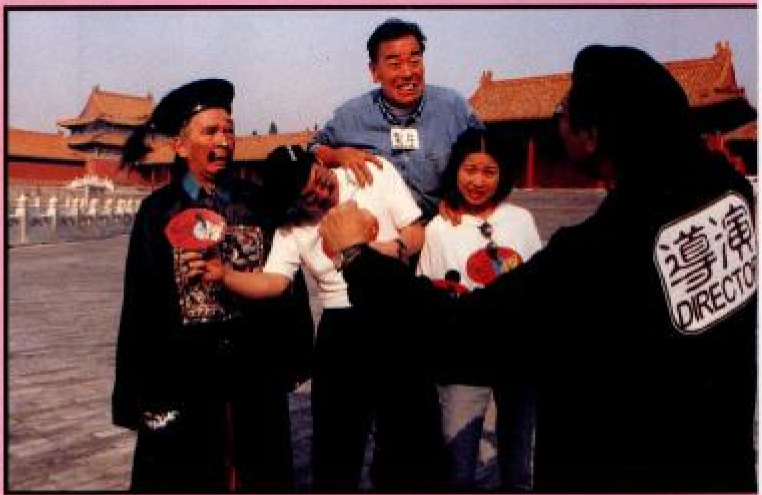


Opposite Right: A photo taken on 1st Mar 1997 when Grandmaster Leung Ting went to Mainland China with his followers, representatives from 38 countries for the celebration of his 50th Birthday. The team, including world-famous champions & top martial artists of the other styles, were invited by the local government to perform the WingTsun & other martial arts in Shunde Gymnasium. The one in the front row in green & yellow jacket is Stephan Fox, the World Muay-Thai Champion & 7-time Australasian Muay-Thai Champion, now a 2nd Level WingTsun instructor. Siegfried Wolf, the World Karate Vice-champion, 5th Dan black belt karateka & now a WT student of Prof Kernspecht, standing in the 2nd row in karate-gi. Sifu Oliver König, (black WT uniform), & lots of officers & important people of Shunde Government standing at the right side of Prof Leung Ting.

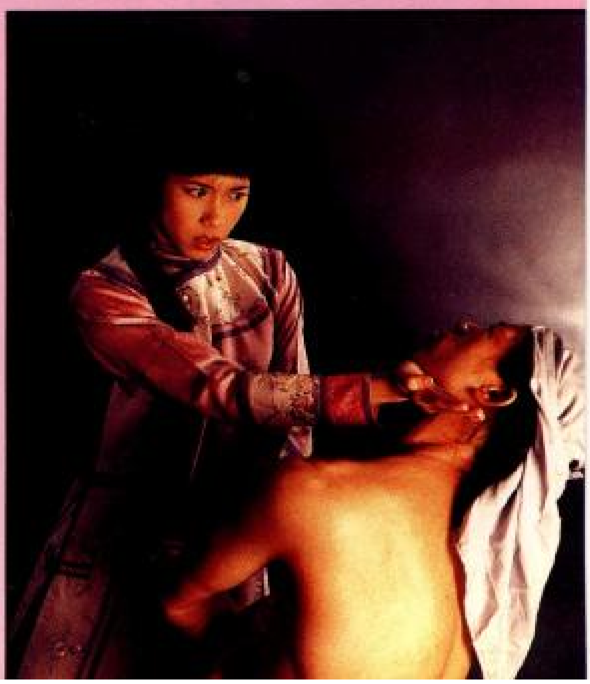
Bottom: Grandmaster Leung Ting is the first Chinese kungfu instructor ever invited to Thailand to introduce WingTsun kungfu openly in Thai-boxing gymnasiums. A photo taken on 24 Feb 1997 when General Vorayudh Mesommonta, Chief of the World Muay-Thai Council, presenting souvenirs to Leung & his senior students in the gymnasium of Bangkok. Left to right: Siegfried Wolf (World Vice-Champion of Karate & now WT practitioner), Prof Leung Ting, General Mesommonta, Prof Kernspecht.

Mid: Leung Ting (right) as a guest star in "It's a Mad, Mad, Mad, Mad Kungfu World" directed by him, a hilarious film revealing lots of kungfu & chi-kung tricks.

Bottom: Karen Mok, a student of Leung Ting, also a top singer & film star in Asia, as Yim Wing Tsun in a test photo taken in preparation of the movie "Wing Tsun the Founder".







THE 'SAAM-SING CHONG' (TRIPODIC PILES)

The **Saam-Sing Chong** (三星樁) or literally translated as the **'Three-Star Piles'**, are the **Tripodic Piles** made of three wooden stakes with their ends perpendicularly planted into the ground at the three points of an triangle.

The tripodic piles are specially designed for training the skills and power of the legs. With the Saam-Sing Chong, a WingTsun practitioner can practice footwork such as the Advancing steps, Circling steps, Side steps, Turning-stance, as well as kicking techniques.



1: Starting with the Frontal stance



2: Frontal Thrusting Kick



3: Sweeping to the left side



4: Spade-kick to the right side





5 — 6 Changing to Side Thrusting Kick



7: Side-step to the right side



8: Turning the trunk to the right side



9: Circling the left leg from inside to outside



10: Circling the right leg to the left side & ready to kick



11: Right Side-kick thrusting to the left pile



12: Step down the right leg

This is the first section of the Saam-Sing Chong training. After learning up all the sections, a WingTsun practitioner can mix up all the movements from different sections until he can move swiftly without any fixed sequence in the future.



13: Circling the left leg from the rear to the front & turning the upper body to face the left pile at the same time



14: The left 'Crossed Kick' swiping to the left pile

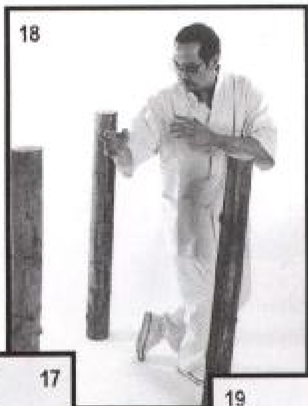


15: Stepping down the left leg & lifting up the right leg



16: A Frontal Thrusting Kick to the Right pile





17 — 18: Stepping down the right leg & circling the left leg to the outside of the right pile while turning the upper body at the same time



19: Low Sweep-kick to the Middle pile





20 — 21: Stepping down the left leg & circling the right leg around the middle pile



22: Side Thrusting Kick to the left pile



Top: Siegfried Wolf, Vice-World Karate Champion & Coach of German Karate Federation (left), later started learning WingTsun under Prof Keith R Kernspecht, is now also a WingTsun instructor in Europe.

Mid & Bottom: When Frank Bruno, the former world heavy-weight Champion of Boxing, went to Hong Kong years ago, he specially paid a visit to the International H.q. of the IWTA and learnt some WingTsun techniques with Sifu Cheng Chuen Fun.

An Organization for Real Martial Artists

Today, the **International WingTsun Association ®** is the largest kungfu organization with branches in over 60 countries. Hundreds of thousands of students are practicing in the schools of this association. Every month, new **WingTsun** schools are opening at locations elsewhere in the world. Over a thousand senior **WingTsun** instructors out of thousands of qualified instructors have risen to the rank of *Si-Kung* or *Si-Jo*. Some of them have already earned widespread respect from the international martial-art circles.

Within our association, there are many **WingTsun** students who are already highly skilled black-belt martial artists or professional boxers. Amongst these people, there are even some world-champions from taekwondo, judo, jujitsu, karate, Thai boxing, kick-boxing, wrestling and western boxing.

Some years ago, we started introducing our special fighting techniques to the international enforcement agencies. At present, we are teaching thousands of martial-art instructors from different fields, including the FBI and Marine Corps of the USA, S.E.K. of Germany, N.O.C.S. of Italy, R.A.I.D. of France, the police and special police of India, the Special Corps of Hungarian military, the undercover police of Spain, Belgium and other European countries.

Besides this, thousands of ordinary police officers, prison guards and security guards that have previously practiced other styles of self-defense techniques, are training hard in our association. Most of them will eventually forego their previous martial-art affiliations and become pure **WingTsun** practitioners. All these members of the world's elite security forces can attest to the effectiveness of **WingTsun.** They are not fools or laymen! Such people cannot easily be convinced, and certainly could not all have been taken in by propaganda.







Furthermore, there are quite a number of professional people, established experts in different fields such as professors, medical doctors, surgeons, scholars, Ph.Ds. and successful businessmen practicing **WingTsun**.

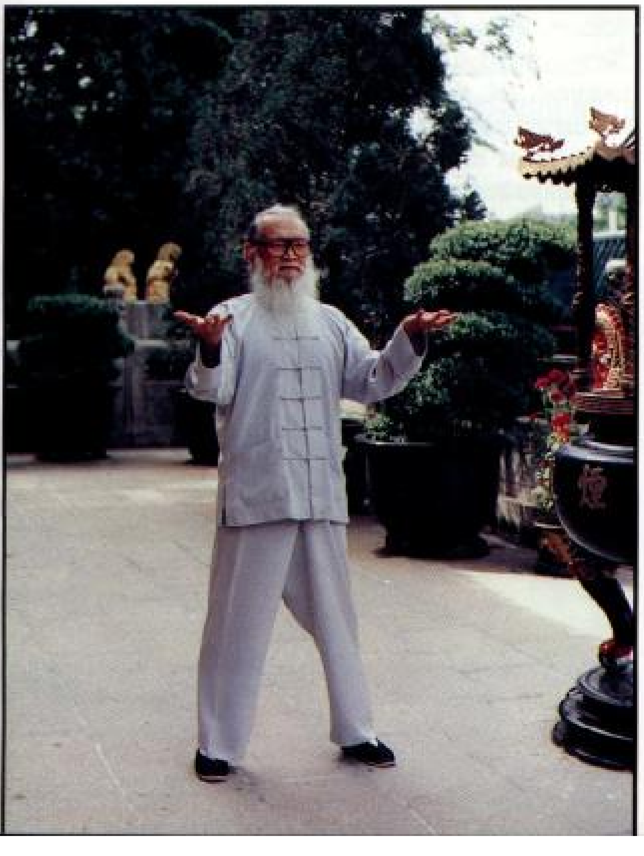
Some scientists have been investigating the relationship between the **Leung Ting WingTsun** way and modern science for over eighteen years. They find to their great surprise that the movements of WingTsun are very much in line with the biomechanical construction of the human body. They have also found that the **WingTsun** theories about exertion of force and making use of the power of an opponent are more profound than those that the expert trainers in Olympic sports have thought of.

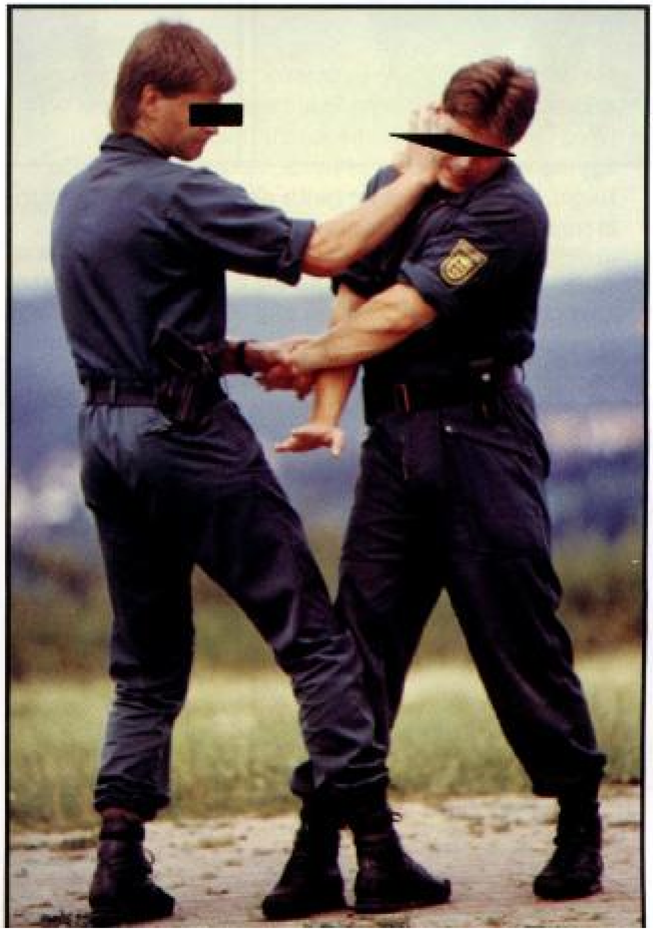
If there is any difference between the Yip Man and Leung Ting way in concepts, it is that the Leung Ting **WingTsun** has developed the 'flexibility' of the art, as taught by his *'Grandpa Man'*, to its highest degree! Modern **WingTsun** kungfu is a set of very up-dated programs for different people under different fighting situations.

Left: In the late 90s, Grandmaster Leung Ting and his German head-student Prof Keith Kernspecht are frequently invited to teach the expert trainers in Olympic games. Both of them become the 'Guest-Professors in Physical Education — Combat Arts' of the Nation Sports Academy of Bulgaria, Sofia. Photo taken when Prof Margaritov, the Master-Professor of the National Sports Academy *(Right 1)*, and Mr Shivko Vangelov, entitled 'the Best Wrestler of the World' *(Left 1)* as well as a wrestling trainer in the Olympic games, went to Germany to learn **WingTsun** techniques from Prof Leung Ting *(Right 2)* and Prof Kernspecht *(Left 2)*.

Left Bottom: Other than teaching WingTsun techniques for practical fighting, the IWTA also consists of the 'Health Departments'. Prof Chu Hok Ting （朱鶴亭大師）, grandmaster of the Laoshan Taoist Chikung Sect, is also an honorable president as well the Chief instructor for the "Secret of Long-life" of Taoism.

Right Bottom: The chief combat instructor of SEK special agent of Germany and former 3-time European Goju-ryu Karate Champion, (left), later becoming a student of Prof. Keith Kernspecht & is now a 3rd Level WingTsun instructor of EWTO (name omitted for legal & security reason).





FOOT NOTES:

1/ Please refer to Foot Notes #3 for details.

2/ **IWTA:** The initials of the **INTERNATIONAL WINGTSUN ASSOCIATION,** the association established by my senior students and myself in Hong Kong in 1973.

3/ 詠春 was originally a Cantonese kungfu style in the Southern China. It was pronounced in accordance with Cantonese dialect. When Bruce Lee and some other people first introduced this kungfu style to the USA, they spelt it ' W-I-N-G C-H-U-N '. However, the other students of Grandmaster Yip Man in Hong Kong did not like this spelling when they organized their first association in 1974. Not wanting to be known as 'WC. Men', they therefore spelt the English name of their style ' V-I-N-G T-S-U-N ' which can also be pronounced in almost the same way. *(W.C. is the initial of 'Water-closet' in Europe, which is the same as what is known in the USA as a 'Rest-room' or toilet.)*

In fact, the term ' VING TSUN ' is actually not an accurate pronunciation because there is actually no V sound in Cantonese phonetics.

For the reasons above, I therefore translated the spelling of 詠春 as ' W-I-N-G T-S-U-N ' at the time I registered my own association. The spelling is recently registered as ' **WingTsun**® ' in the western countries. Further more, in October of 1997, other than the English spelling trademark ' **WingTsun**® ', I have also registered the name 詠春® as the trademark in Mainland China for my own association. Thus, 咏春, which is the simplified form of writing in Mainland China, becomes the generic writing for the other people of the same origination.

4/ Traditionally, there are no gymnastics, warm-up exercises, or stretching exercises in Wing Tsun training. As Wing Tsun (Wing Chun) itself is a flexible kungfu style, though very aggressive, not as violent as karate, taekwondo or Hung Gar kungfu, the *Siu-Nim-Tau* set itself is already more than enough to provide the above-mentioned stretching and warm-up exercises. This is why we start every lesson with a *Siu-Nim-Tau* set.

Another major reason why a Wing Tsun (Wing Chun) practitioner should not use stretching exercises or warm-up exercises is that a Wing Tsun practitioner has to be **ready to fight at any time.** In fact, in the olden times, a student would always be tested by his instructor. While they were sitting or standing together, the instructor would suddenly launch a surprise attack on his student. This was to make the student alert enough to deal with any kind of attack at any moment.

5/ Please see my video tape *'Authentic Wing Tsun Kungfu'* for details.



Top: The first high-Dan karatekas to learn WingTsun under Sifu Leung Ting were Ron Van Clief the 'Black Dragon' (right) and Charles Bonnet (left). Ron was 8th Dan & Charles was 5th Dan in American Karate at that time. They both became Leung's short-term students when they were in Hong Kong for a film in the early 70s.

Bottom: Professor Kernspecht (in black T-shirt), German headstudent of Grandmaster Leung Ting & headman of the EWTO, teaching thousands of martial-art instructors of Special forces in Europe. (A photo taken in a seminar while teaching the black-belt jujitsu instructors of special police in Germany)



6/ **'Chi-Sau'** (黐手) can be literally translated as **'Sticky-Arms'.** In Chi-Sau exercises, both the practitioners have to use their arm(s) to contact the arm(s) of their partners. They have to apply a kind of special force that should feel like they have plasters sticking to each other's arms to maintain contact between them.

7/ Originally, there were no special technique for a Wing Chun (Wing Tsun) practitioner to fight against an opponent after he had been grabbed and thrown to the ground. However, this situation may well occur when a Wing Tsun practitioner is attacked by someone unexpectedly or fights against someone in the ring. It can also happen to people from the law enforcement community under certain circumstances. Therefore, I specially modify some techniques and teach my students what they may need to apply in practical fighting under special conditions.

8/ The **'108-Point Siu-Nim-Tau'** set was not passed down by Grandmaster Yip Man but from a manuscript presented to me by someone else. After many years of studying, comparison and investigation, I have recreated this kungfu set. I also combine some special internal training of *Chi-Kung* techniques with my knowledge so as to reconstitute this kungfu set into another new kungfu set for myself. As it is very useful for health training, I later teach it to some of my students on request & refer to it as the **'108-point Ancient Chi-Kung Siu-Nim-Tau'** set so as to differentiate between it and the one taught by Grandmaster Yip.

9/ After years of research and study into the roots of Wing Tsun, I found out that there were three different kicks in the *Chum-Kiu* set of the ancient Wing Chun (WingTsun) style. It seems more logical to have one further side-kick instead of two identical frontal kicks in the *Chum-Kiu* set. *(Please refer to illustrations of "The three different Chum-Kiu sets originated the Yip Man Style" for details.)*

However, I did not change this movement overnight. I took four whole years to ensure that my idea was totally correct before I decided to tell all my schools to change this movement.

10/ See also my tape ***'Authentic Wing Tsun Kungfu'*** for details.

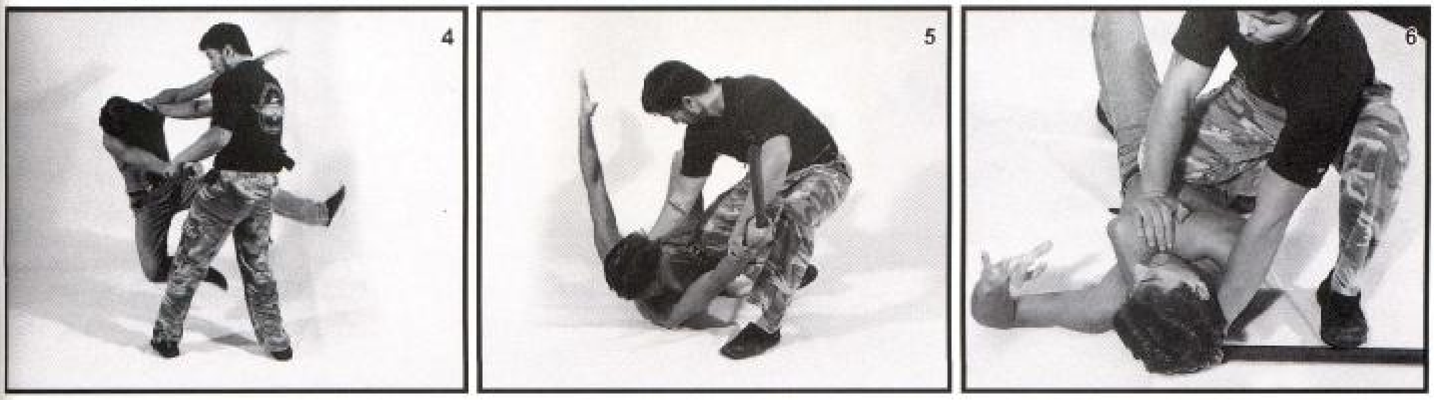
11/ We have records of all the registered **WingTsun** instructors worldwide. If anyone has suspicions about the qualifications of someone who claims to be a **WingTsun** instructor, please write directly to the address below:

INTERNATIONAL WINGTSUN ASSOCIATION
International Headquarters:
438 Nathan Road, 1/fl, Kowloon, HONG KONG.
Tel: (school) (852) 2385-7115
Tel: (office) (852) 2771-2048 \ 2388-4155
Fax: (852) 2780-8181



<u>A MODIFIED GROUND-FIGHTING TECHNIQUE IN THE LEUNG TING WINGTSUN SYSTEM</u>

A terrorist attacks a special police with a stick. The later, as a WT practitioner, immediately steps sideward & applies a Neck-pulling technique with a grabbing movement to counterattack his enemy in one move. Making use of the coming force of the opponent, he puts the opponent down onto the ground by making a 180° Stance-turning all of a sudden. Not to give the terrorist any chance to escape or counterattack, the policemen takes this chance to knee down onto his opponent with his own bodyweight. Finally, the policeman applies a lock by pressing down the shoulder of the terrorist with his own arm around his neck. Now the terrorist is totally under control.



The Weng Chun Bak-Hok Style

永春白鶴派

Collected Information

Another Style founded by a Young Girl

The **Weng Chun Bak-Hok** style (永春白鶴), or literally translated as the **'White Crane Style of the Weng Chun Precinct'**, is a kungfu style also said to be founded by a young girl called Fong Chat Neung (方七娘) or 'The 7th Lady in the Fong's Family' *(Note 1)* in the Fu-ning State *(Note 2)* of the Fukien Province of the South-east coast of China in the early years of K'ang His (1662 — 1722) of the Ching Dynasty.

The story began with a Shaolin kungfu practitioner called Fong Cheung Kwong (方掌光), or Fong Wai Sek (方惠石), or Fong Chung (方種). *(Note 3)* Fong Chung's wife was dead, left him the only daughter, Fong Chat Neung. When Fong Chat Neung was at her 16, her father wanted her to marry to a man called Chan Dui Chi (陳對揮). However, she was jilted when Chan all of a sudden disappeared and never went back again. Being disappointed, Chat Neung went to the 'Bak Lin Monastery' *(Note 4)* and lived in the 'Bik Shui Lin Nunnery'. *(Note 5)* a living place specially made for the women to practice their Buddhism.

Learning Kungfu from a Big Crane

One day, when Fong Chat Neung was weaving cloth, a very big white crane fought into the back-yard and landed onto a bamboo where she had just spread out the wet cloth for drying. Fong Chat Neung threw a wooden shuttle to the crane, hoping that the carne would fly away so it would not make the wet cloth dirty. However, the crane just dodged a little bit aside and made her miss her target. Fong therefore came out and used a long bamboo to scare the carne and tried to drive it away.

To her big surprise, every time when the bamboo was nearly touching the carne, it moved either with its beautiful movements to dodge just by moving a very little angle from the coming bamboo or with its wings to nullify Fong's hitting movements!

Having been practicing Fukien Shaolin martial arts for so many years from her father, Fong Chat Neung was deeply interested in the elegant and yet most effective movements applied by the big white crane. She started to pay attention to the white carne's movements. From them Fong Chat Neung learnt that it was not necessary for a person to use his butt force and big action to fight with his opponent.

It was said that the big white carne came for several days since then. Everyday when the white crane came, Fong Chat Neung, as a rule, tried to use a bamboo to pretend to hit it and learn how it dodge or nullify the attacking movements. From the big white carne's movements Fong Chat Neung founded the 'White Crane' kungfu style.

At the beginning, the white crane kungfu consisted of only individual fighting movements. Perhaps not even consisted of any training sets. The characteristic of the White Crane style was the light footwork and hand movements. They were not as strong as the movements of the Fukien Shaolin kungfu styles. The stances were narrower; the hand-techniques were softer, and more concentrated in close-range fighting tactics.

Ngan Hei Dan & Tsang Saay

Tsang Saay was a kungfu practitioner who liked to travel with his si-fu (kungfu father) Ngan Hei Dan (顏起鋋). Ngan Hei Dan was an expert in pole fighting techniques. He always felt so proud that his pole techniques might be one of the best amongst all the pole-fighting practitioners.

One day, Tsang and his si-fu went to Fu-ning for sightseeing. All of a sudden, there was a heavy shower at the time they passed by the Bak Lin Monastery. Having no choice they went into the monastery for a shelter. When Chat Neung saw them, she invited them to stay for a while so they would not get wet in the rain. The chatterbox started open. Soon Chat Neung knew that they were kungfu practitioners and Tsang Saay was the disciple of Ngan Hei Dan Yin. Talking about martial arts, Ngan could not help boasting about how great his kungfu-techniques were. Unfortunately, he soon found out that Chat Neung's fist-fighting techniques might be even better than his pole-fighting techniques in theories!

As a kungfu practitioner for so many years and the instructor of Tsang Saay, Ngan felt very much annoyed to argue on martial-arts theories with such a young girl who was not even up to twenty.

'Why don't we have a "go" so you can prove how good your kungfu techniques can be?' Ngan Hei Dan suggested, intolerantly.

Being Defeated in a few Seconds!

Chat Neung also disliked such the elegant attitude of Ngan towards her; they soon started "exchanging their techniques". Had Ngan known that he could not even last for a few seconds, he would never have dared to challenge Chat Neung for a fight; At no time was Ngan aware what was happening, he was beaten up and fell onto the floor!

Being hurt seriously, Ngan stood up again with great efforts. He felt so embarrassed that he could not even stay there a minute longer. However, there was one thing he thought he should do: before he left, he begged Fong Chat Neung to teach this new style of kungfu to his beloved disciple Tsang Saay. Partly because of feeling deep sorrow to have defeated Ngan in front of his own disciple, partly because of seeing Ngan's sincerity, Chat Neung therefore promised Ngan to accept Tsang Saay as her disciple.

Chat Neung's Disciple & Husband

Tsang Saay was a nice-looking young man. He was actually a few years older than Chat Neung. This made Chat Neung feel that he was more her training partner than her disciple. Soon Chat Neung fell in love with Tsang and finally became his wife.

Tsang Saay practiced with his wife for many years. They soon taught some students in the Bak Lin Monastery. They even renamed the monastery 'Gow Lin Monastery' (教練寺) which meant 'The Monastery for Teaching and Practicing'.

According to "The Official Record of Weng Chun Precinct" [Note 6] reads:

"In the years of K'ang Hsi, [Note 7] Fong Chat Neung and her husband Tsang Saay was confined to the Weng Chun Precinct for their crime..."

They later opened a kungfu school in the west gate of Weng Chun called 'The Tsang's Martial-art School' (曾武館). That was how White Crane style firstly developed in the Weng Chun Precinct.

There they taught 28 people. They were Ng, Wong, Lam, Choi, Lok, Hui, and others. People of the contemporary called them: 'The 28 heroes' (二十八英俊). It was said that they later held a fighting ring at the rear part of a temple to challenge all the other martial artists so they could enrich their martial arts.

Only Individual Movements & Short Sets

According to the ancient books written by the White Crane experts at the early period: ***"There were only some individual movements, techniques and steps in the early stage of the Weng Chun White Crane style".*** These movements were quite simple and shortcut. There might also be some simple and short bare-hand sets and sets of doubleknives, pole, and trident techniques.

Other than the 28 heroes, there was also Cheng Lai (鄭禮). He was the disciple who had learnt up all the techniques from his si-fu Tsang Saay. The contemporaries used to call Tsang Saay the 'The Well-Known Instructor in Weng Chun of the Early Period' (前永春名師) and his five best students: Cheng Lai, Ku Hei (辜喜), Ku Fui (辜魁), Lok Kit (樂傑) and Wong Da Hing (王打興) as the 'Five Tigers of the Early Period' (前五虎) of the Weng Chun White Crane style.

Cheng Lai had been to many places and fought with many martial artists. He made the White Crane kungfu very famous. When Cheng got old, he regretted very much about his challenge-fight stories and avoided from talking about kungfu. When people asked him to teach them kungfu, he just said that he was ill so he could no longer do martial arts. However, his best students, Lam Chuen (林全), learnt up everything from his si-fu.

Lam Chuen later passed all his techniques to Lam Tung (林董). Lam Tung was a fat man but could move very quickly. According to legend, when he set down or stood there, not even 10 people could move him a bit.

Bak Kai & his 'Five Tigers of the Later Period'

In the 22nd Year of K'ang Hsi (1683), General Shih Lang (施琅), the Admiral of the Fleet (水師提督) of the Ching Government, attacked Taiwan with his strong fleet. General Cheng K'e Shuang (鄭克塽) of Taiwan surrendered to the Ching Government. Taiwan became a part of the Fukien Province. There was a Weng Chun White Crane instructor called 'Bak Kai' (白戒) who came from Taiwan to Fukien with Shih Lang, taught the 'Chuen Ging Jeet Lak' (寸勁節力) or 'Inch force exerted by joints' to the people in the Weng

Chun Precinct. This was one of the most important improvements in the force-exerting techniques of the style. (Note 8)

Cheng Chung (鄭寵), Lam Tim (林添), Cheng Boon (鄭畔), Ku Chor (辜初), Ku Wing (辜榮) were the five best students of Bak Kai. Therefore, the contemporaries called Bak Kai the 'Well-Known Instructor in Weng Chun of the Later Period' (後永春名師) and his five best students the 'Five Tigers of the Later Period' (後五虎).

In 1853, the 3rd Year of Hsien Feng (咸豐), there was a revolutionary called Lam Chun (林俊) who was born in the Hsi-Ling Village (霞陵村) of the Weng Chun Precinct. He formed a revolutionary gang and joined the Tai Ping Tien Kuo (太平天國), a very strong rebelling organization at that period, to fight against the Ching Government. They lost the battle, however. Since that the Ching Government began to stop the people practicing Weng Chun white crane style. However, there were too many people practicing this style at that time, many of them even applied the techniques of this style to obtain ranks or work as military officers in the Ching Government.

P'an Chêng Tu'an reformed the style

P'an Chêng Tu'an (潘貞圖), a scholar who worked in the Imperial Court, and his student P'an Shih Feng (潘世諷) and the others, reformed the Weng Chun White Crane techniques by creating many long sets and giving all the movements beautiful names. That was the first time that there are so many kungfu sets existed in this style. For example: the 'Seven Steps and Three Fights' (七步三戰), 'The Thirteen Warriors' (十三太保), the 'Thirteen Steps with Shaking' (十三步搖), the 'Beauty Combs Her Hair' (美女梳妝), 'White Crane Stretching Its Wings' (白鶴展翼), 'White Crane Stretching Its Claws' (白鶴獻爪), 'Tiger Catching a Pig' (猛虎擒豬), 'Green Dragon Playing with the Water' (青龍滾水), 'Praying Mantis Shinning under the Sun' (螳螂照日), 'Double-Dragon Going Out From Water' (雙龍出水), 'Going to Meet the Enemy with a Single Broadsword' (單刀赴會)...etc., are some of the well-known sets edited by P'an and his students.

Revolution of the White Crane Style

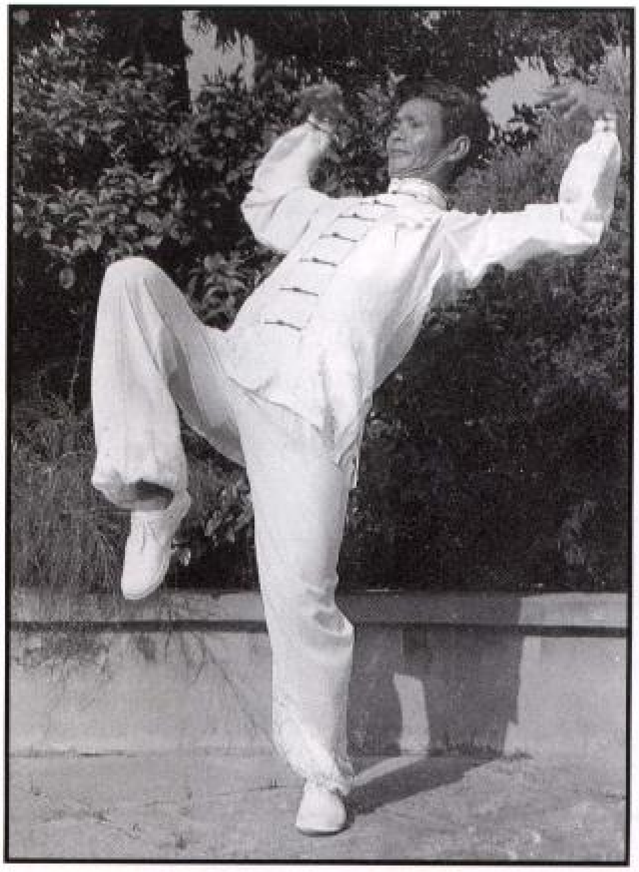
Nowadays, the Weng Chun White Crane style is no more the same as what it was in the earliest time taught by Fong Chat Neung and her husband Tsang Saay.

It was said that Fong Chat Neung first founded her new style by combing the movements of the white crane into the 'Siu-Lam Hup-Bai Lo-Hon Sau' or 'Hand Techniques of the 18 Arhans in the Siu-Lam (Shaolin) Monastery' (少林十八羅漢手) (Note 9) She added in a lot of footwork, especially the 'Ku Neung Bo' or 'Lady's steps' (姑娘步) (Note 10) which is regarded as the best footwork in this style.

Later it was developed into four main branches:

The 'Fei Hok Kuen' (飛鶴拳) or 'Flying Crane Kungfu', the 'Ming Hok Kuen' (鳴鶴拳) or 'Screaming Crane Kungfu', the 'Sik Hok Kuen' (食鶴拳) or 'Eating Crane Kungfu', and the 'Sok Hok Kuen' (宿鶴拳) or 'Halting Crane Kungfu'. (Note 11)

Other than these four main branches, there are also many sub-branches such as the: 'Long-Armed Crane', 'Short-Armed Crane', 'Single-Legged Crane', 'Tai-Jo Crane', 'Jumping Crane', etc. (Note 12)



Above: A "Single-legged Flying Crane" movement demonstrated by Sifu Yuan Tung of the 'Screaming Crane Kungfu' style in Fukien.

Today, Weng Chun White Crane kungfu is still quite popular in Fukien, Taiwan and the South Seas (Singapore, Malaysia, etc.). It is regarded as one of the 'Great-Five' kungfu styles in Fukien. They are: the 'Dharma' or 'Bodhidharma' (達摩), 'Tai-Jo' or 'Founder of Sung Dynasty' (太祖), 'Hang-Je' (行者) or 'the Monkey-king' (猴拳), 'Lo Hon' or 'the Arhans' (羅漢), and 'Bak Hok' or 'White Crane' (白鶴).

Side Information

There are also some other information collected from some of the Weng Chun White Crane people as well as the people of the other styles from Fukien.

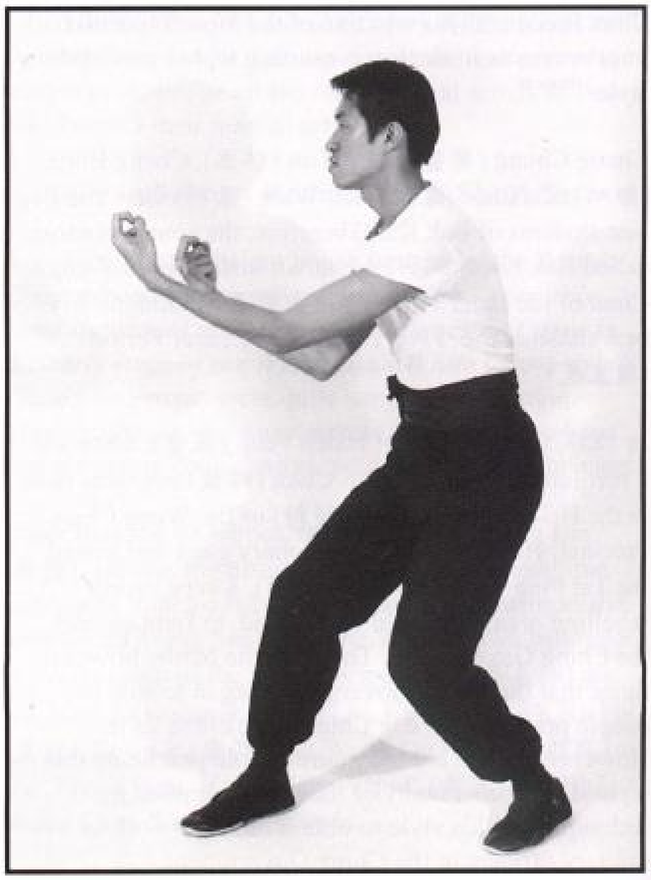
Some years ago, when I was once in Taiwan, I met a Weng Chun White Crane practitioner whose name I had forgotten. He was rather old at that time. When we were introduced to each other, he started telling me that actually Weng Chun White Crane kungfu and Wing Tsun (Wing Chun) are actually two styles passed down by the same person, Fong Chat Neung.

"When Fong Chat Neung got older, she became a nun. Her name was Ng Mui. Ng Mui was a famous kungfu expert and she never stay in a certain place over several years," the aged man said, *"Ng Mui had taught many students. However, her students later modified their techniques and gave different names to their own styles."*

Also, in 1968, when Singapore organized the first international kungfu tournament, some of the Wing Chun people had also attended the fight. One of the fighters, after his fight in Singapore, told me a very interesting story while he was in the tournament.

In there his opponent was a fighter from the 'Yuk Ming Pai' (玉明派) or 'Yu Ming Pa'i *(Note 13)* in Mandarin, a style said to be founded by a kungfu expert called Choi Yuk Ming (蔡玉明) hundreds of years ago in Fukien.

After fighting, they chatted to each other. To the surprise of the Wing Chun man, the practitioner told him that actually Yim Wing Tsun was a kungfu sister of Choi Yuk Ming, their founder!





Top: The 'Lady's step' of the Weng Chun Bak Hok style.

Bottom: The 'Side step' of the Wing Tsun System.

It sounds like Choi Yuk Ming had also learnt from Ng Mui for some time or the Yuk Ming practitioner would not say so. However, when I looked for some books describing about the origin of Yuk Ming style, I could not find out any story about Choi Yuk Ming had once learnt with Ng Mui. Therefore, there is no proof whether the Wing Chun man told me a fabricated story or the Yuk Ming practitioner told him a story that was untold to the public or merely for some other reasons???

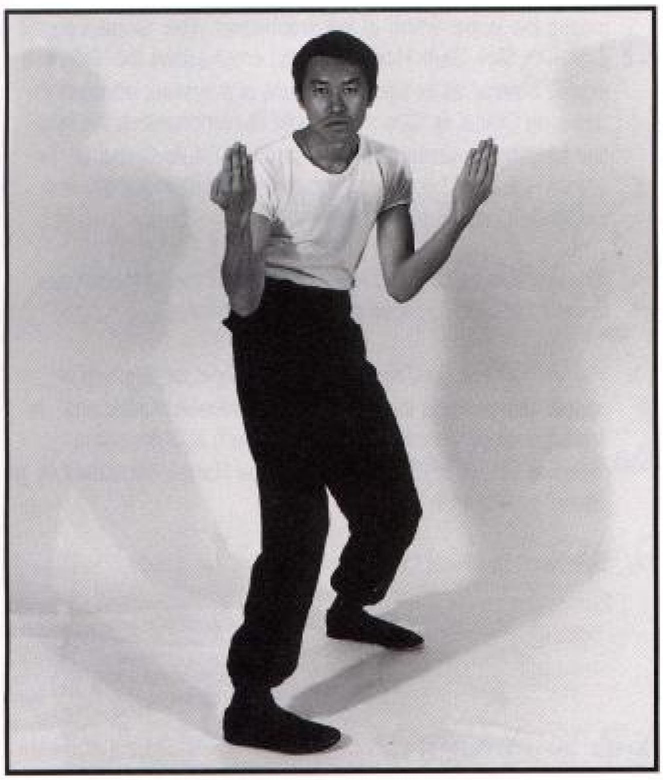
Was Ng Mui Really Fong Chat Neung?

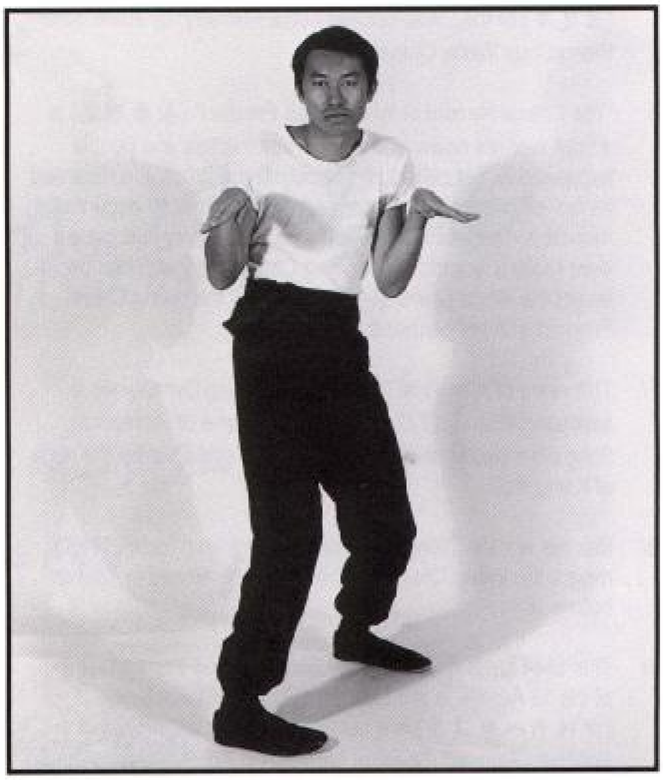
From lots of information I collected, it sounds like Ng Mui was no doubt a kungfu expert from the Weng Chun White Crane style of Fukien.

The only thing that I suspect is the real background of Ng Mui's. According to legends, it is not so possible that Ng Mui was also Fong Chat Neung. The reason is very simple: The years of Fong Chat Neung, according to the "Official Records of the Weng Chun Precinct", should be in the years of K'ang Hsi (1662 — 1722) of the Ching Dynasty. However, according to some ancient books written by the early practitioners of Weng Chun White Crane, Fong Chat Neung was born before the above period. Further, we can not know whether Fong Chat Neung could live up to 1722, same as the reign of K'ang Hsi, the second emperor of the Ching Dynasty. Might she die earlier or she was still alive even after the death of the emperor is unknown. Let say even if she was still alive after 1722, would it be too old for her to teach Yim Wing Tsun? Actually, should Wing Tsun be born that early is still a question. *(Note 14)*

Unless Fong Chat Neung was born in the very late period of K'ang Hsi and lived for a very long time, or the possibility for her to be Ng Mui in her older age is still very little.

Therefore, in my own idea, should Ng Mui be one of the top experts at the early period of the Weng Chun White Crane style. It is, however, not possible that Ng Mui to be the aged Fong Chat Neung, the founder of the style. As a matter of fact, the Weng Chun White Crane style at that period really did not consist of so many kungfu sets as it does today. This is also a very good reason to explain why Ng Mui could still keep her new style with very few shortcut kungfu sets and no-fancy-name on all the movements when she reformed her own style.





Left: The 'Child Lifting the Flower'（孩兒捧花）movement shown by Sifu Lee Bak Cheong.
Right: The 'White Crane Stretching its Wings'（白鶴展翅）movement.

FOOT NOTES:

1/ It is surprised that Fong Chat Neung (方七娘) or The 7th Lady in the Fong's Family' is described as "the only begotten daughter" of her father Fong Chung. In according to the Chinese tradition, she should at least have 6th elder brothers or sisters before her or she would not be called as the "7th Daughter" or the "7th Lady"!

However, recently I heard of a Weng Chun Bak Hok master telling me that it was because Fong Chat Neung's parents had had six daughters before she was born. Unfortunately, her six elder sisters died in the very early stage.

2/ Fu-ning State (福寧州) is later renamed as the 'Hsia-Pu' (霞浦縣) Precinct.

3/ Some Weng Chun White Crane people think that Fong Chat Neung's father should be 'Fong Cheung Kwong' (方掌光), whereas some others think his name should be 'Fong Wai Sek' (方惠石) or even 'Fong Chung' (方種).

4/ Some Weng Chun White Crane people said that it was 'Sha Lin Monastery' (沙蓮寺) instead of 'Bak Lin Monastery' (白蓮寺)

5/ The 'Bik Shui Lin Um' (碧睡蓮庵) (literally the 'Jade-colored Water-Lily Nunnery') was also described as the 'Bik Lin Um' (碧蓮庵) or the 'Jade-colored Lotus Nunnery' by some other Weng Chun White Crane people.

6/ "The Official Record of Weng Chun Precinct" (永春縣誌) is a book records down all the important matters and people happened in that district. This kind of records can be regarded as the 'official records' because the governmental department records it. Therefore, it proves to be a true story that there were really a woman called Fong Chat Neung who had once taught the White Crane style of kungfu in the Weng Chun Precinct with her husband.

7/ The years of K'ang Hsi (康熙) of the Ching Dynasty were between 1662 — 1722 . According to some other records, Fong Chat Neung should be born a few years before the reign of K'ang Hsi.

8/ Bak Kai went to Weng Chun to teach the 'inch force'. That means the Weng Chun style had been developed in Taiwan before 1683.

9/ The 'Siu-Lam Hup-Bai Lo-Hon Sau' or 'Hand Techniques of the 18 Arhans in the Siu-Lam (Shaolin) Monastery' (少林十八羅漢手) is a set of fist-fighting techniques of the Southern Siu Lam (Shaolin) Monastery. According to Chinese Buddhism, there are all together 500 Arhans who are followers of Buddha. Amongst them, the first 18 Arhans are the most famous disciples who are the exorcists as well as the patron saints of Buddha. Therefore, in most of the Buddhist temples or monasteries, there are always figures or drawings of the 18 Arhans as well as the other immortals and Buddhist gods.

10/ The 'Ku Neung Bo' or 'Lady's Steps' is a kind of steps in the Weng Chun White Crane style. It is quite close to the 'attacking steps' in the WingTsun system. The difference is that in the WingTsun attacking steps the two soles are posed on a straight line (eg. the center-line) towards the opponent but the front foot and the rear foot are parallel to each other in a diagonal position.

In the 'Lady's Steps', however, the two feet are posed together on each side of a straight line towards the opponent, thus the toes of the rear foot are after the heel of the front foot. (Please see diagrams for details.)

11/ The four main branches imitate the movements of a crane in its daily life. For example: when a crane is hungry, it will 'fly' to somewhere to look for prey. It will 'scream' when it is flying. When it sees the prey it will fly down and 'halts' there. Finally it 'eats' its prey. The whole process can be repeated and repeated again.

12/ The 'Long-Armed Crane' or 'Cheong-Gee Hok'* (長枝鶴), can be literally translated as the 'Long-Branch Crane'*; the 'Short-Armed Crane' or 'Duen-Gee Hok'* (短枝鶴) can be translated as the 'Short-Branch Crane'*. In which the word "Branch" means the 'upper-limbs' of the practitioner. The 'Single-Legged Crane' or 'Duk-Geuk Hok' (獨腳鶴) emphasizes the 'Single-legged Stance' as its fighting posture of this style; whereas the 'Jumping Crane' or 'Chung-Hok' (縱鶴) emphasizes the leap and jumping movements in its sets. The 'Tai-Jo Crane' or 'Tai-Jo Hok' (太祖鶴) is a combination of the Tai-Jo kungfu and the White Crane kungfu styles.

*(*I doubt it must be a mistake in writing. As the Chinese used to write "肢" (pronounced as "Gee") "the limbs"!)*

13/ 'Pai' or 'Pa'i' (派) in Chinese means 'a style', or 'a group of people who practice the same kind of Chinese martial arts'. In Japan, however, is called 'Ryu' (流) which is of the same meaning as 'pai' in China. *('Ryu' can be literally translated as 'a steam' or 'a branch'.)*

14/ See also "The Real Origin of Wing Tsun" for details.

Sifu

Kok Bo Chuen

& His

Sanke Wing Chun

Style

Sifu
Kok Bo Chuen
& His
Sanke Wing Chun
Style

郝寶金(蛇形)詠春拳

郝寶金(蛇形)詠春拳

Information Supplied by Sifu Yiu Kay,

Sifu Fok Chiu

&

Students of Sifu Yuen Chai Wan

The Only Wing Chun Clan from the South-West of China

Kok Bo Chuen Wing Chun (**郝寶全詠春**) *(Note 1)* maybe the only Wing Chun clan to have been established in the south-west of Mainland China.

According to information obtained from Sifu Yiu Kay (**姚祺**) and Sifu Luk Yuen Hoi's (**陸遠開**) students, *(Note 2)* this clan was established by **Leung Bok Chau**, the husband of **Yim Wing Tsun** (or ***'Yim Wing Chun'*** as spelt by the other Wing Chun people) while he was in **Kwangsi** (**廣西**) Province.

Leung Bok Chau taught Wing Chun kung fu to **Law Marn Kung** (**羅晚恭**) **.** Later, Law Marn Kung passed down his Wing Chun techniques to **Kok Bo Chuen** (**郝寶全**)of **Chin Chou** (**欽州** or *Yam Chow* in Cantonese pronunciation).

Law Marn Kung & Kok Bo Chuen

Nicknamed ***Law Marn Kung the Divine Fists*** (**神拳羅晚恭**), Law was regarded as the top kung fu expert in his town. Law Marn Kung's disciple, Kok Bo Chuen, was renowned for his use of the double-broadsword. As a result, he was nicknamed ***Kok Bo Chuen the Double-broadswordsman*** (**雙刀郝寶全**).

Yuen Chai Wan the 'Pocked Chai'

Yuen Chai Wan (**阮濟雲**)**,** nick-named ***'Dou-Pay Chai'*** (**痘皮濟**) or **'Pocked Chai'** *(Note 3)* was a student of Kok Bo Chuen. Yuen Chai Wan's younger brother, Yuen Kay Shan was the 5th son, and was thus called ***Yuen Lo Ja*** (**阮老楂**) or ***'Yuen the Fifth'*** He was also a student of his elder brother. *(Note 4)*

Yuen Chai Wan's other student, **Yiu Choi** (**姚財**), was the owner of an opium den in Fatshan . During this period, smoking opium was not regarded as being either a sin or against the law. Yiu Choi started to learn Wing Chun under Yuen Chai Wan when Yiu was in his teens. Yiu followed Yuen for 15 years or so and it was not until Yuen Chai Wan moved to Phnom Penh that Yiu had to stop learning from him.

After Yuen left, Yiu Choi soon found Ng Chung So, the second student of Wah the Money Changer, and continued his Wing Chun (Wing Tsun) training under him. *(Note 5)*

Later, Yuen the Fifth, the younger brother of Yiu Choi's former instructor, became a student of Ng. Therefore, the branch of Kok Bo Chuen's Wing Chun has its source entirely in Fatshan.

Wing Chun in Phnom Penh

The last Yiu Kay heard of Yuen Chai Wan was that he had moved to Kampuchea. *(Note 6)* Once there, he opened a Kung Fu school in the capital, Phnom Penh.

Many years ago, I had met an Italian who performed a *Siu-Lin-Tau* (not *'Siu-Nim-Tau'*) set in front of me and asked me to correct him. The Italy confessed, this set was taught by a Vietnamese. It looked quite different from the Yip Man style but I could still tell that it was the first set of Wing Chun kung fu. It might be that the Italian, or even his instructor, was so poor in standard that he might have distorted Yuen Chai Wan's *Siu-Lin-Tau* set completely. This made it hard for me to decide what the original *Siu-Lin-Tau* set might have looked like.

Only One *Siu-Lin-Tau* Set

The Kok Bo Chuen Wing Chun style is quite soft and most of the hand techniques imitate the movements of a snake. Therefore it was also called ***Sheh-Ying Wing Chun*** or the **'Snake-Pattern Wing Chun'**, or just ***Sheh-Ying Sau*** which can be literally translated as the **'Snake-Pattern Hands',** during Yuen Chai Wan's period.

There is only one set, ***Siu-Lin-Tau*** *(Attention: NOT 'Siu-Nim-Tau')* which literally means ***'To Train a Little Bit in the Beginning'.*** Other than that, there are some individual applications of the techniques.

Techniques Yiu Learnt from Yuen

I once invited Yiu Kay to Hong Kong and filmed all the movements of his double-broadsword techniques in my school. I found the double-broadsword Yiu Kay uses to be different from the ones we use in the Yip Man clan. The double-broadswords of his clan look more like two machetes. The hand-guard of each broadsword is a piece of round, flat iron plate such as than be seen on common Chinese broadswords. The blade of the broadsword is 1 foot and 8 inches in old-Chinese measurement (about 2 feet 4 inches in English measurement). The broadsword set of this Wing Chun system is called ***Yee-Gee-Dao***

(二字刀) or *Character-Two Double-broadsword Techniques*.

Although most of the movements look similar to some of the hand-techniques of the Wing Chun style, I cannot see any sequence that is close to those of the *Bart-Cham-Dao* in the Wing Tsun style passed down by the late Grandmaster Yip Man to me. Therefore, I conclude that they are actually from two different sources.

The Bamboo Dummy

The ***chuk-chong*** **(竹樁)** or **bamboo dummy** is a piece training equipment unique to the Kok Bo Chuen Wing Chun clan. There are altogether seven bamboo sticks put together to form the whole dummy. Each stick is about the same length as the practitioner's arm and about an arm's thickness in diameter. All seven sticks form a rectangular shape just like two spades in poker folded together vertically. The end of the upper spade forms the top of the lower spade. All these sticks are fixed onto the wall at about the same height as the upper body of the practitioner. It is 10 *Tong-Chuen* (唐寸) or "old-Chinese inches" which is lesser than 15 inches from the highest bamboo stick to the lowest bamboo stick and about 5 *Tong-Chuen* or lesser than 7.5 inches wide between each arms.

According to Sifu Yiu Kay, there are totally eight basic movements *(Note 7)* for working on the bamboo dummy. The practitioner can mix them up to form many variations. All these movements are for training 'sticky force' by clinging to the elastic bamboo sticks.

Huen-sau and Chi-sau

There are three different exercises for sensitivity with regard to the incoming force of the opponent. They are:

1/ ***Dan Huen-Sau*** or **Single-hand Circling** exercise:

This uses one hand to touch the partner's hand and work outwards with a circling action. This can also be practised on the bamboo dummy.

2/ ***Shang Huen-Sau*** or **Double-hand Circling** exercise:

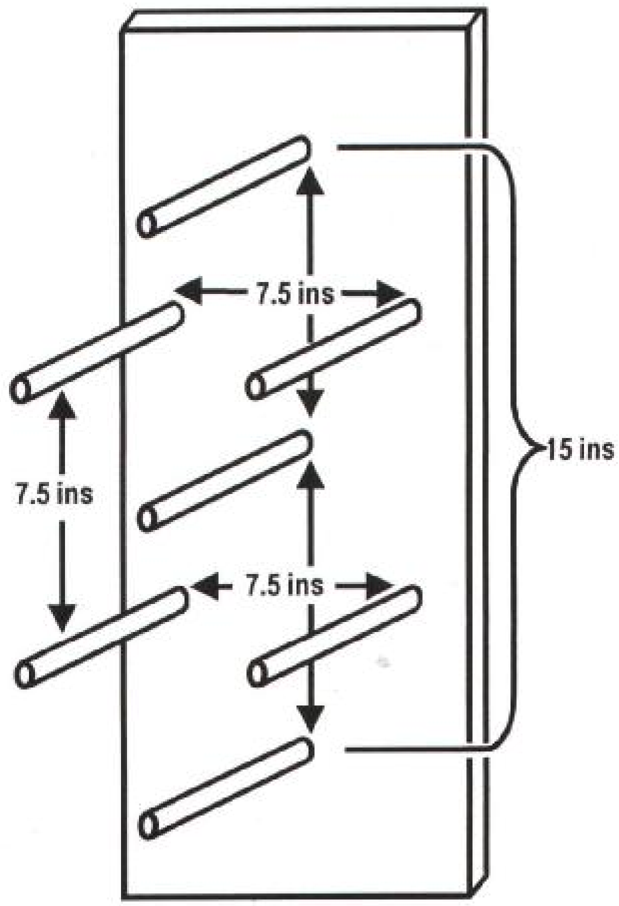
In this drill, both hands touch the partner's and work outwards with a circling action. This, too, can be practised on the bamboo dummy.

3/ ***Chi-Sau*** or **Arm-Clinging** exercise:

This is similar to the Double-arm *Chi-sau* of the **WingTsun** system but much simpler in its movement.

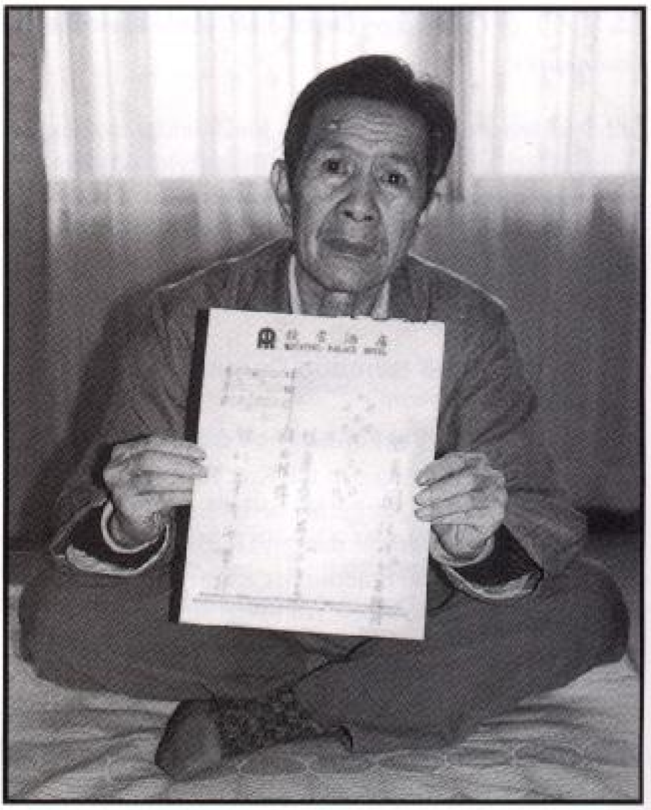
The above techniques are gathered from the recollections of Sifu Yiu Kay of Fatshan. It seems that the Wing Tsun (Wing Chun) style passed down from the southwest has a limited syllabus.

By the way, since it is called 'Snake-Pattern Wing Chun', it might be just half of the original Wing Tsun (Wing Chun) system which was passed down by Leung Bok Chau to Law Marn Kung. Could it be that the other half was the 'Crane-Pattern'? *(It could be true, couldn't it? Ha, Ha!)*



ABOVE: DIAGRAM OF THE BAMBOO DUMMY

FOOT NOTES:



Top: Sifu Yiu Kay & his drawing of the sketch of the bamboo dummy. (Photo taken in summer, 1994)

Bottom: Two kicks from the Kok Bo Chuen style demonstrated by Sifu Yiu Kay.

1/ Some Weng Chun or Wing Chun people think that Kok Bo Chuen (郝寶全) should be "Fok Bo Chuen" (霍寶全), "Fok Bo Chuen" (霍保全), or even "Kwok Bo Chuen" (郭寶全)! However, according to Grandmaster Yiu Kay & Sifu Fok Chiu, the correct name should be "Kok Bo Chuen" (郝寶全). Especially Sifu Fok Chiu, it was him who emphasizes the correct writing of Kok's family name to me. This family name is not as common as 'Fok' & 'Kwok' in Canton, and the pronunciation of these three words are so close; no wonder most of the people can make such a misunderstanding. As Yiu Kay and Fok Chiu are descendants of Yiu Choi, the only Fatshan student of Yuen Chai Wan, no doubt they should know much clearer about the real name of their own instructor's former teacher.

2/ In 1994, October, after I had finished this chapter, I flew to Vancouver, Canada. As many Chinese knew that I would be there, they either visited me or invited me to dinner. Among them, there were two old men that I had never seen before. They came to my younger sister's martial arts supply shop to meet me. They introduced themselves as the students of *Luk Yuen Hoi*, the most outstanding student of Yuen Chai Wan. What a coincidence! Therefore I took this opportunity to interview them (Actually, at first they wanted to interview me!). After a few hours of chatting, we had exchanged lots of valuable information. It was great to hear directly from people who knew more about Yuen Chai Wan's kung fu techniques during his later period. This allowed me to ensure that my information was much more accurate. Therefore, I regard this chapter as consecutive to the one concerning *"Sifu Kok Bo Chuen & His Style"*. I believe, during Yuen Chai Wan's early stage, his Snake-Pattern Wing Chun techniques were genuine, just as they were passed down by his *si-fu* Kok Bo Chuen. However, nobody can say whether or not Yuen Chai Wan later mixed in more and more techniques after being influenced by the other branches of Wing Chun. This is the reason behind my changing of a few lines in the above chapter. Also, I wrote another article and named it *"Sifu Yuen Chai Wan & His Style"* for the sake of differentiating the techniques from the earlier and later stages of Yuen Chai Wan. *(See also "Sifu Yuen Chai Wan & His Style")*

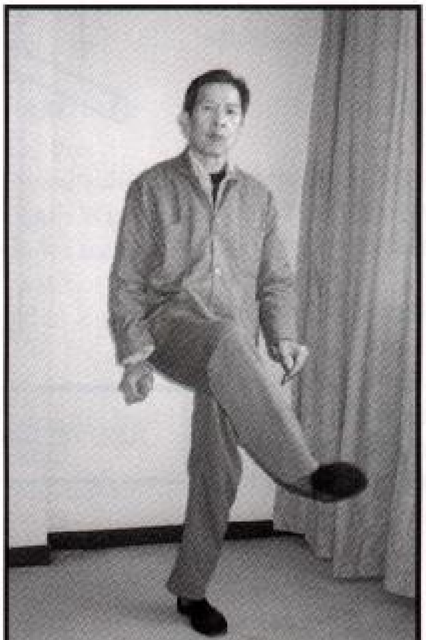
3/ Please see also "Sifu Yuen Chai Wan & His Style" for details.

4/ Please see also "Sifu Yuen Kay Shan & His Style" for details.

5/ Please see also "Sifu Yiu Kay & His Style" for details.

6/ Please see also "Sifu Yuen Chai Wan & His Style" for details.

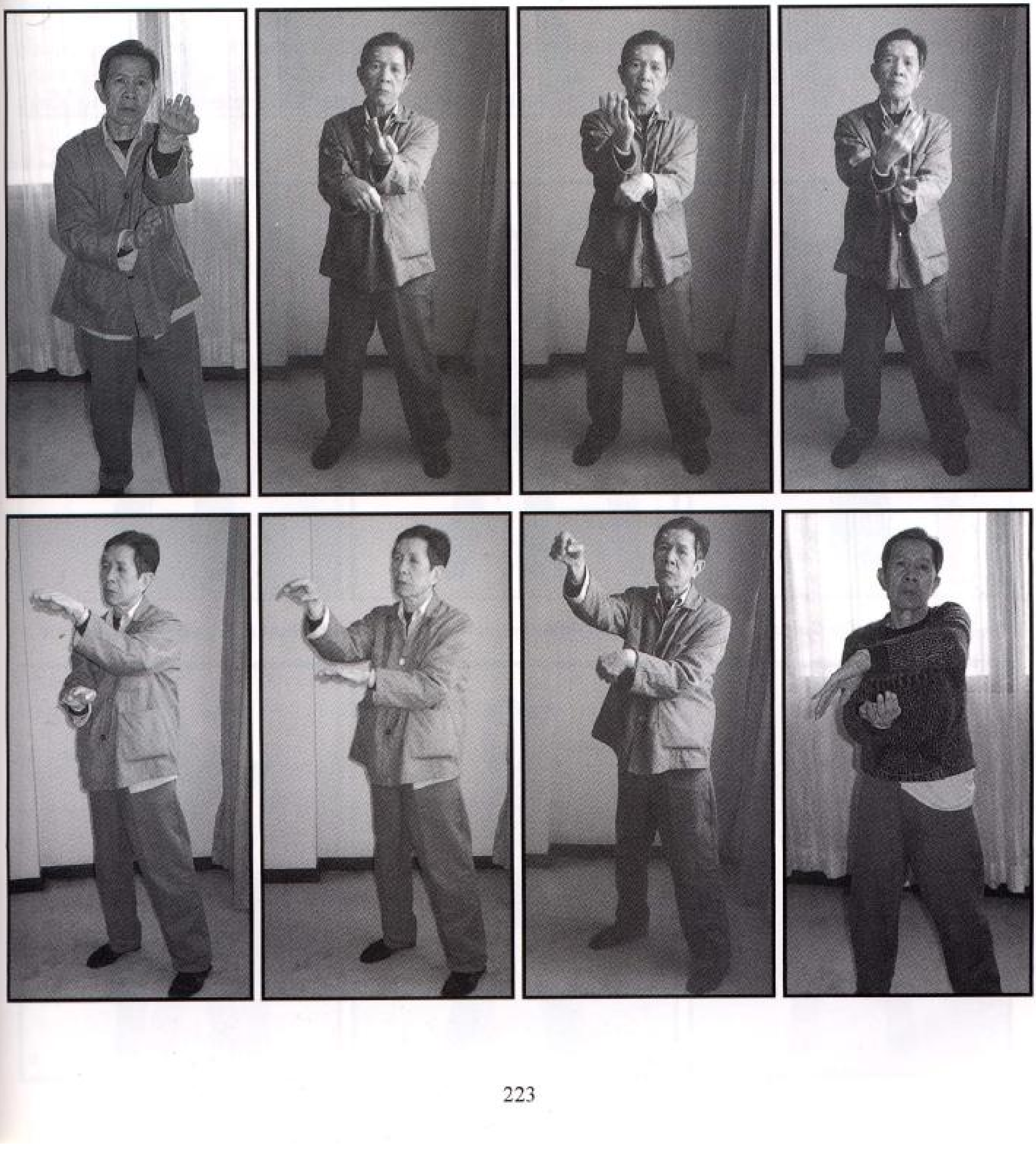
7/ According to Sifu Fok Chiu, however, these movements are not passed down from Kok Bo Chuen but found by Yuen Chai Wan himself. Therefore, it can only be regarded as the movements from the Yuen Chai Wan style.





THE EIGHT BASIC MOVEMENTS DEMONSTRATED BY SIFU YIU KAY

Below are the eight basic movements working on the bamboo dummy demonstrated by Grandmaster Yiu Kay. According to Sifu Yiu Kay, these eight movements can be mixed up with both hands working on the dummy arms continuously or simultaneously. Further, there is no fixed sequence so the practitioner can work them out in accordance to his own will. As the distance between each dummy arm is so narrow (about 7.5 inches or 19cm) and so elastic, thus the practitioner has to totally relax or the bamboo dummy arms will spring off from his arms easily.



THE YEE-GEE DAO SET DEMONSTRATED BY GRANDMASTER YIU KAY

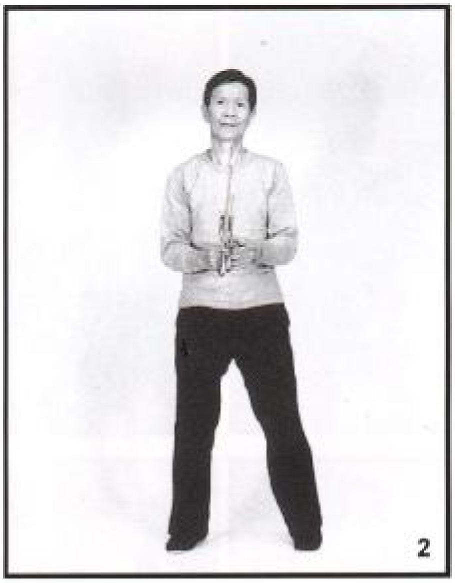
The ***Yee-Gee-Dao*** (二字刀) or **Character-Two Double-broadsword set** shown by the late Grandmaster Yiu Kay is not a long set with quite a few similar movements, e.g. 'Sideward Whisking-knives' movements, the 'Chopping-knives' movements, etc. These movements are repeated for at east three to four time in the whole set.

Further, there are also some long-range and wide-open movements which do not exist in the Yip Man *Bart-Cham-Dao* set. The stances are similar to the **Wing Tsun** stances with some advancing steps, turning, stepping to both sides, yet no backward steps. (In the *Bart-Cham-Dao* set of Grandmaster Yip Man, however, there are quite a few backward steps.)

Below is the Yee-Gee-Dao set demonstrated by Grandmaster Yiu Kay at the time he was invited by Grandmaster Leung Ting to Hong Kong for a private interview in the late 80s. Besides taking photographs for all the sets of the Yiu Kay style, Leung Ting had also videoed Sifu Yiu Kay's movements for private collection.



1



2



3

#1 — #3 Setting up the stance **#4 *Gaun-dao* (Splitting knives)** **#5 — #7 Right *Fat-dao* (Whisking knives)**



4



5



6







#8 — #9 Left *Fat-dao*





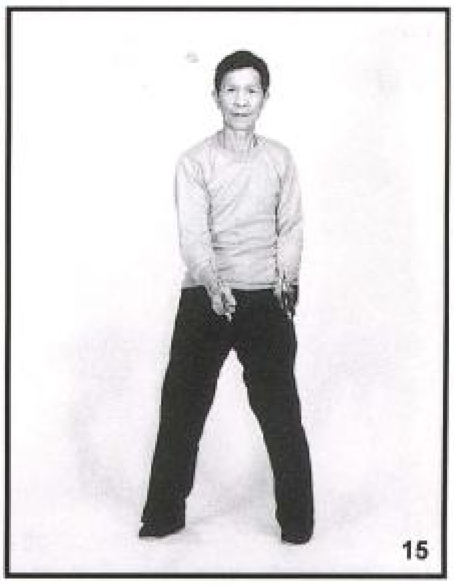


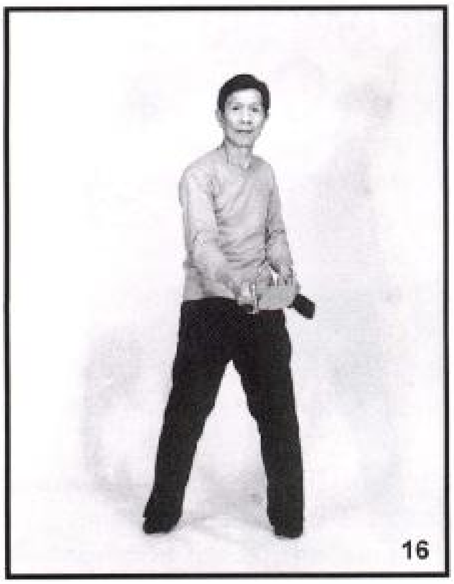
#10 — #12 Right *Fat-dao*

#13 — #15 *Shang Jum-dao* (Double Sinking-block with knives)

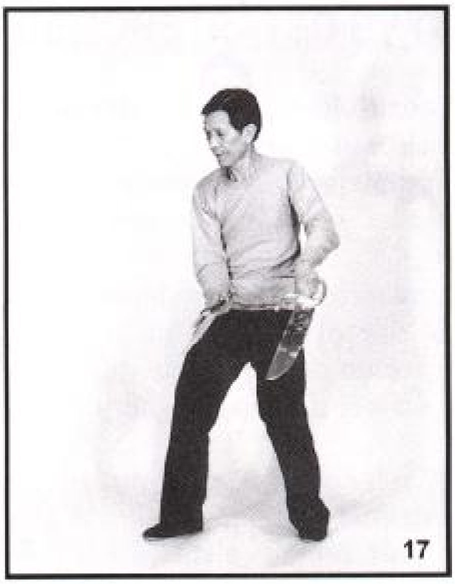




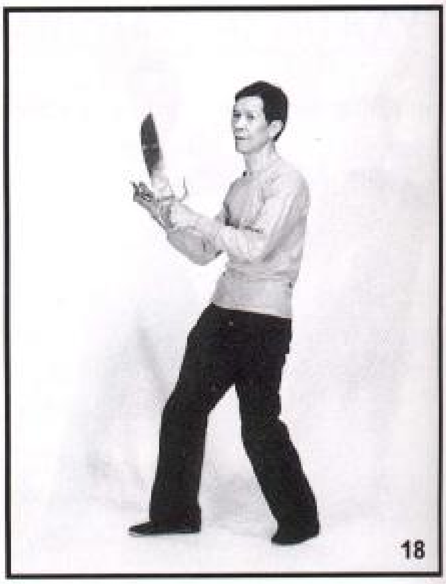




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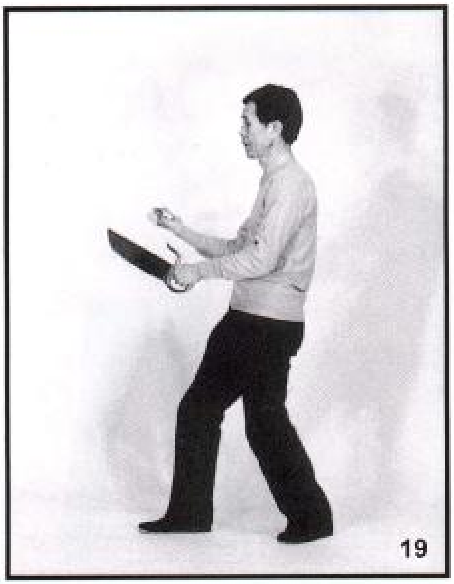
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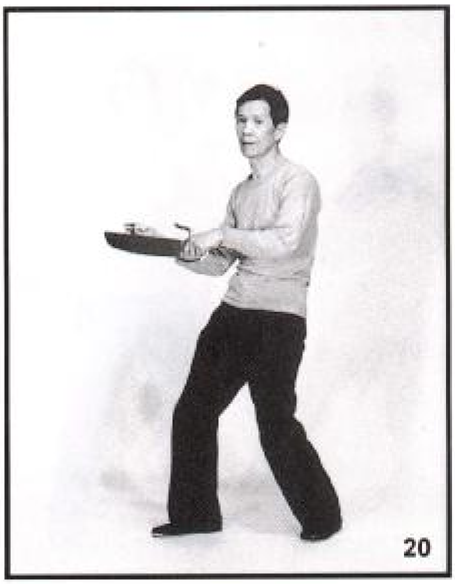
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#16— #17 Turning to right side

#18 — #19 *Tan-cham* (Blocking with the right Lying-knife & hacking with the left knife)



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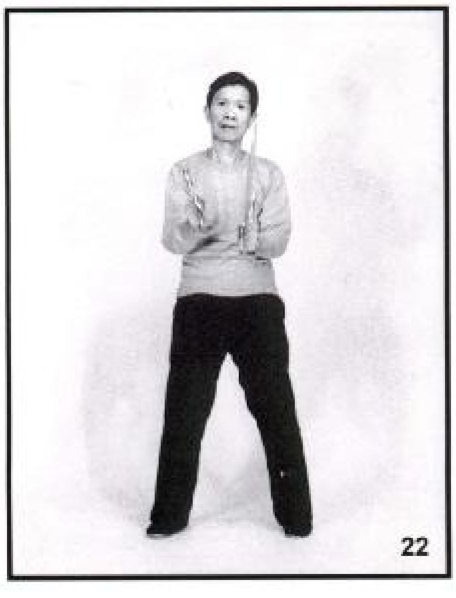
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#20 — #21 *Pit-dao* (Slant-cut)

#22 — #24 *Shang Dan Cham-dao* (Double & Single Chopping)



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#25— #26 Left *Man-dao / Dong-dao* (Testing knives / Swinging-knives)

#27— #28 Right *Man-dao / Dong-dao*



28



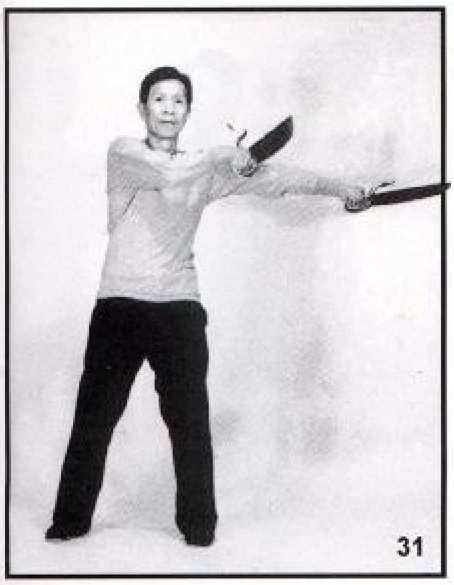
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#29— #30 Left *Man-dao / Dong-dao*

#31— #33 Changing to *Jum-dao*



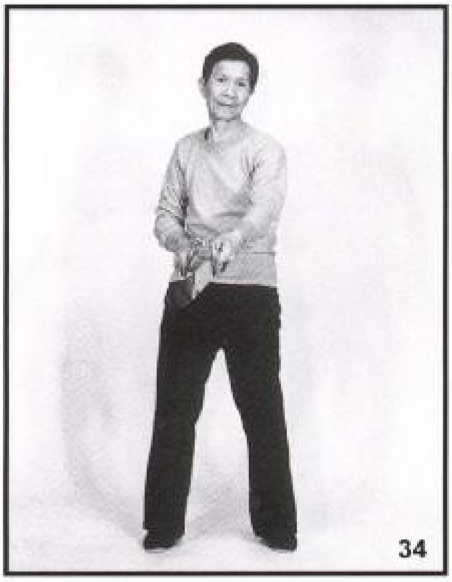
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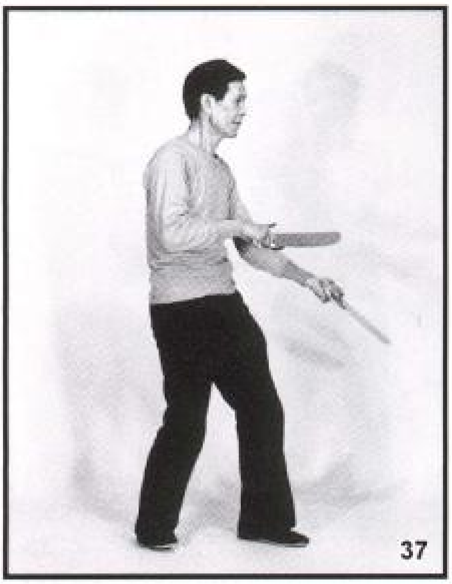
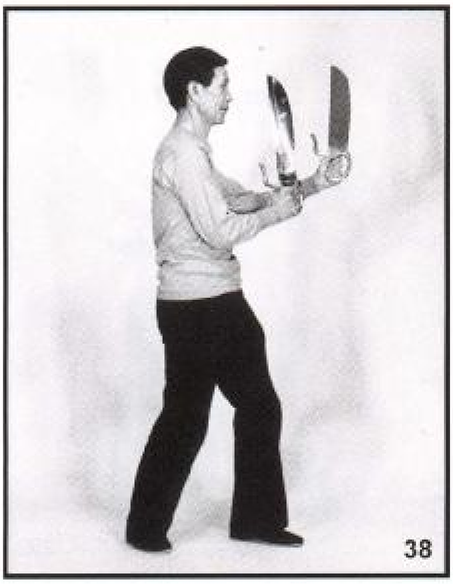


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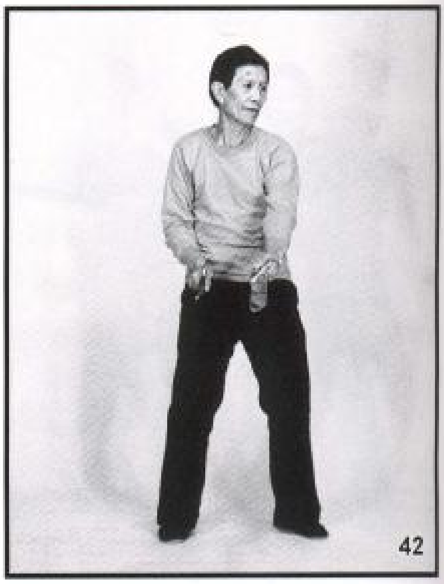


#34 Left *Jum-dao* #35 Right *Jum-dao* #36 — #37 *Har Tan-dao* to the left (Lower Lying-block)


#38 *Gap-dao* to the left (Clamping knives) #39 — #40 Changing to Right *Jum-dao* #41 Left *Jum-dao*











#42 — #44 *Por-chung-cham* (Hacking over-headed downward in the middle) #45 *Ong-tong-dao* (Reverse-Slicing)







#46 — # 50 *Por-chung-cham* (Right side) #51 — #52 Changing to *Goh-bong Ong-tong* (Reverse slicing with upper-block)









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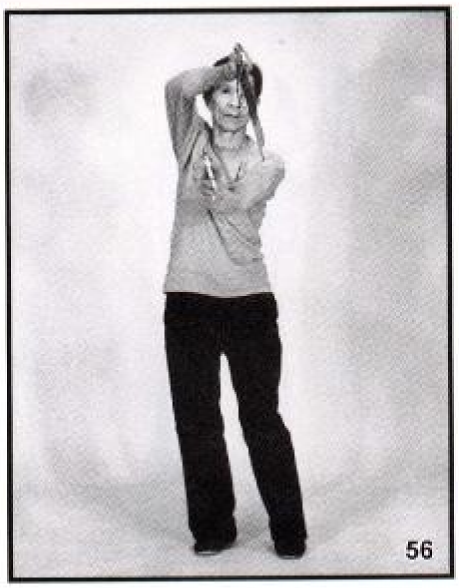
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#53 — # 56 Changing to Right *Goh-bong Ong-tong*

#57 — #58 Changing to Left *Bong-dao Ong-tong*



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#59 — #61 Changing to Left & Right *Fat-dao*



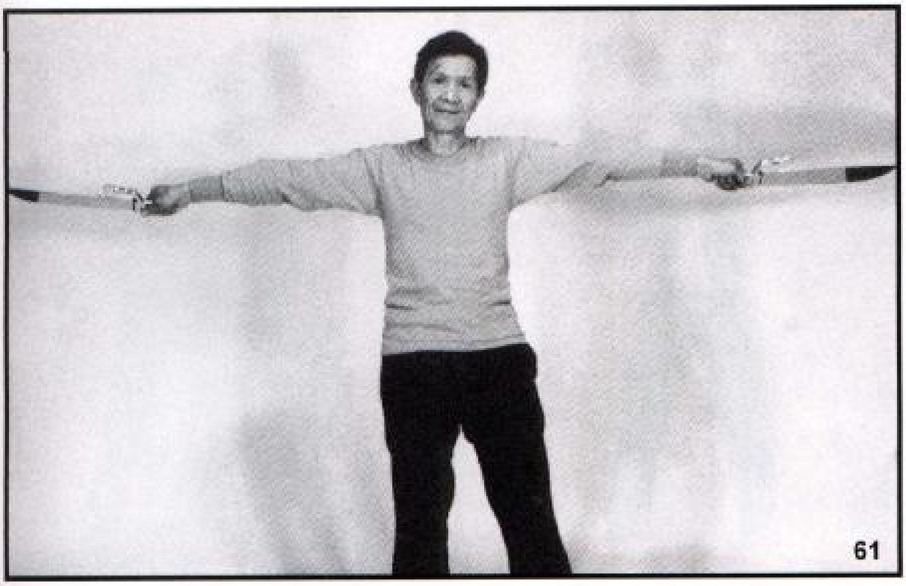
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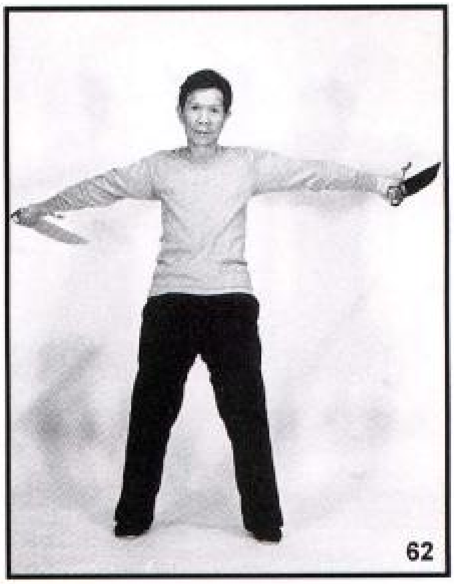


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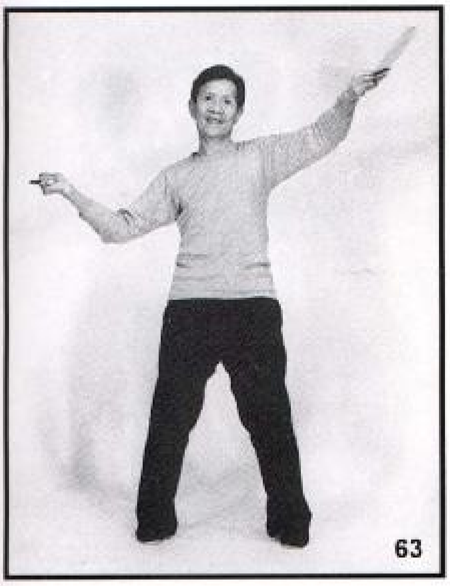


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#62 — #65 Changing to Left side *Bong-dao Cham* (Reverse-blocking with chopping)



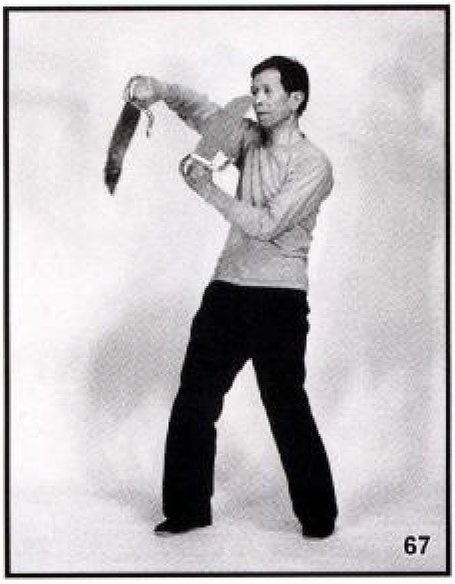




#66 — #67 Right side *Bong-dao Cham*

#68 — #69 Changing to *Dong-dao Cham* (Swinging-knife with Chopping)

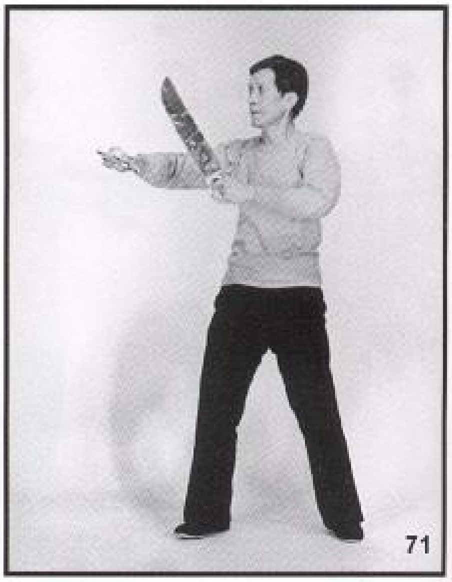







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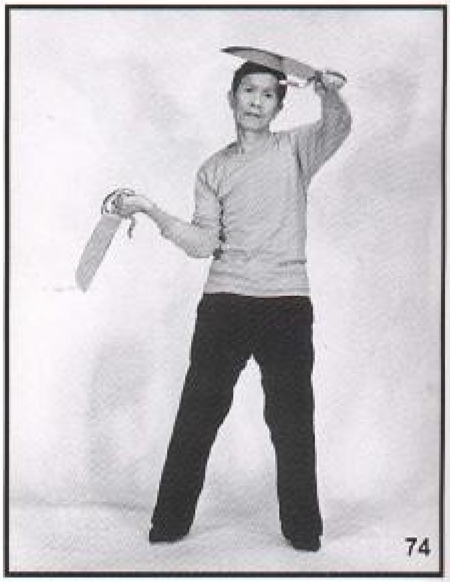

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#70 — #71 Right side *Lan-dao* (Barring-block)

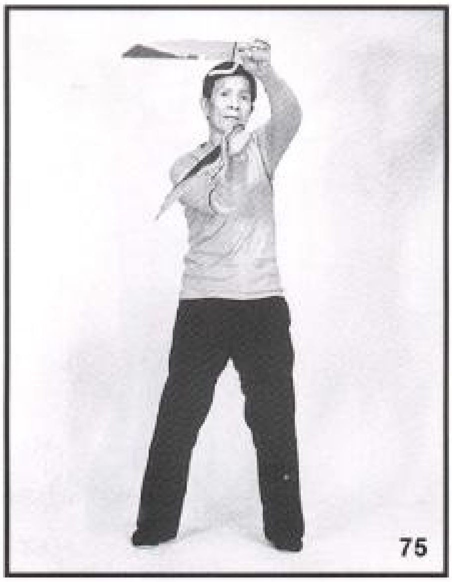
#72 — #73 *Ching-sun Bong-dao* (Frontal Reverse-block with knives)

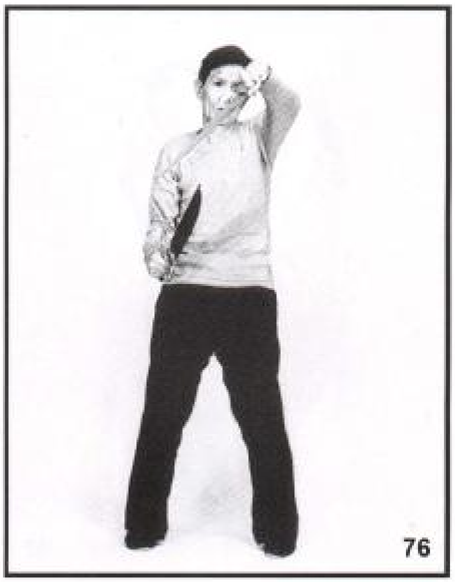

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#74 — #75 *Shang Lan Ong-tong* (Upper Barring-block with Reverse-slice)

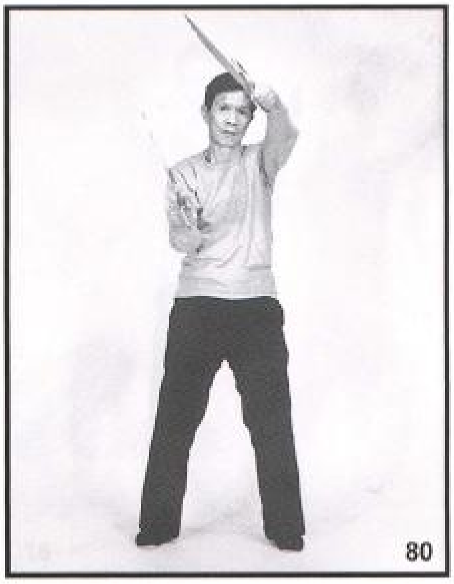

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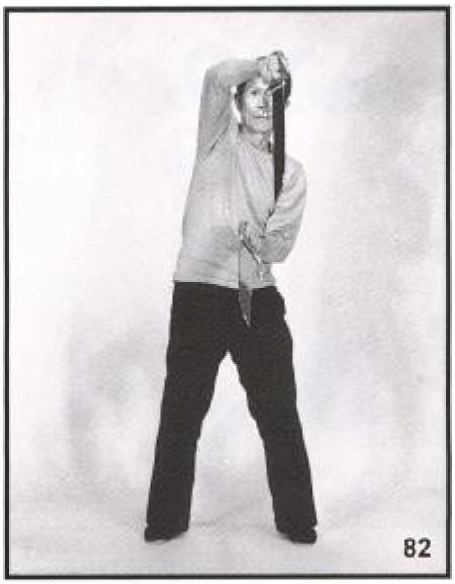

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#76 — #78 *Shang Lan Ong-tong* (Right) #79 — #82 *Shang-Bong Har-Got* (Upper Reserve-block & Lower Lying-cut)


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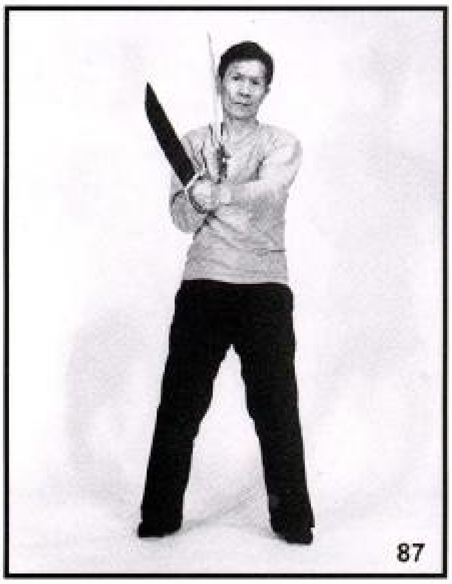

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#83— #85 *Jor Cham Yau Boot* (Left Chopping & Right Flicking)

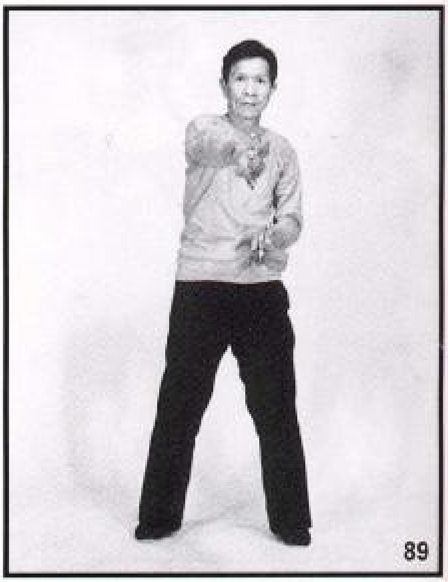

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#84 — #89 Changing to *Yau Biu-cham* (Right Thrusting-cut)

#90 — #91 *Jor Biu-cham* (Left Thrusting-cut)


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#92 — #93 *Yau Biu-cham*

#94 *Hup-dao* (Closing the knives)

#96 *Sau-sik* (End of the set)


93


94


95

Sifu

Yuen Chai Wan

& His

Style

阮濟雲師傅

Information Supplied by Sifu Yiu Kay
And
Students of Sifu Yuen Chai Wan

Yuen Chai Wan the 'Pocked Chai'

Sifu **Yuen Chai Wan (阮濟雲),** nicknamed ***Dou-Pay Chai*** **(痘皮濟)** or **'Pocked Chai',** was also called ***Yuen Lo Saay*** (阮老四) or **'Yuen the Fourth'** as he was the fourth son of his parents. He was a student of ***Kok Bo Chuen of Chin Chou*** in Kwangsi Province. *(Note 1)*

Yuen Lo Ja & Yiu Choi

According to information supplied by Luk Yuen Hoi's two students, Mr Leung Wai Chuen (梁渭泉) and Mr Lam Kam Ho (林錦豪), Yuen Chai Wan was not a native of Fatshan but rather of *Sun Wui* (新會), a district quite a distance from Fatshan. It sounds as though Yuen Chai Wan moved to Fatshan in order to make a living, or for some other reasons, and subsequently stayed there.

During the time Yuen Chai was in Fatshan, he taught Yiu Choi for quite a long time. Yiu Choi was born into a rich family. He learnt with Yuen Chai Wan during his teenage years. At the same time, Yuen Chai Wan also took the opportunity to teach his younger brother Yuen Kay Shan. *(Note 2)*

Yiu followed Yuen for about 15 years. Later, Yuen Chai Wan had the chance to go and live abroad, hence Yiu had to stop learning from him. *(Note 3)*

Wing Chun in Phnom Penh

The last Yiu Kay heard about Yuen Chai Wan was that he had moved to Kampuchea. He opened a kungfu school in Phnom Penh, the capital of Kampuchea, *(Note 4)* and taught some students there.

Techniques Yuen Taught in Fatshan

Yuen Chai Wan's Wing Chun was very soft. It was also called the ***Sheh-Ying Wing Chun*** (蛇形詠春) or **'Snake-Pattern Wing Chun'** or merely ***Sheh-Ying Sau*** **(蛇形手** or **Snake-Pattern Hands)** at that time.

During his 15 years with Yuen Chai Wan, Yiu Choi learnt only one set, ***'Siu-Lin-Tau'*** (小練頭) which literally means ***'To Train a Little Bit in the Beginning'***. Besides his form, he also learnt some applications of individual movements, and the rattan dummy techniques.

Other than the fist-fighting techniques, Yuen Chai Wan also taught Yiu Choi the ***Yee-Gee-Dao*** or **Character-Two Double-broadsword** which is quite different from the *Bart-Cham-Dao* set passed down by Grandmaster Yip Man. The stances are similar to Wing Tsun stances but with some crouching and squatting postures. *(Note 5)*

Yuen's Students from Vietnam

It was right after I had finished writing the two chapters: *"Sifu Kok Bo Chuen & his Style"* and *"Sifu Yiu Kay & his Style"* that I met ***Mr Lam Kam Ho*** and ***Mr Leung Wai Chuen.*** *(Note 6)*

From the valuable information they have shared with me, I learned more about the differences between the early and later periods of Yuen Chai Wan's Wing Chun.

Both Lam and Leung are students of Luk Yuen Hoi, the most outstanding student of Yuen Chai Wan.

They told me that their Si-Kung was called ***'Yuen Chai'*** (阮濟) during the time Luk Yuen Hoi learnt Wing Chun from him. If this was true, it seems that Yuen Chai Wan had omitted his last name 'Wan' so as to make it easier for people to remember while he was abroad.

Furthermore, according to them, Yuen Chai did not live in *Phnom Penh, Kampuchea* but rather in *Hai-phong* in *West Vietnam*. Later he moved to *Saigon* in the *South Vietnam* and opened a kungfu school there. *(Note7)*

Luk Yuen Hoi (陸遠開) was the boss of a travel agency. He was a scholarly person who was skilled in calligraphy. Luk learnt Wing Chun at Yuen's school while Yuen was teaching in Saigon.

More to Teach

The most interesting thing about the Wing Chun style that Yuen Chai taught in Saigon was that it seems to have been much richer than the one he taught in Fatshan!

Could it be that Yuen Chai had later learnt something from one of the other Wing Chun branches? Or did Yuen Chai actually know these things all along, but not show them to Yiu Choi for some unknown reasons?

I have listed the techniques he had taught in Saigon below:

1/ The *Siu-Lin-Tau boxing set*
2/ The Wooden Dummy Techniques
3/ *Chi-Sau* exercises
4/ *Dan Huen-Sau* (Single Circling-hand) exercises
5/ *Shang Huen-sau* (Double Circling-hand) exercises
6/ Six-&-a-Half-Point Long Pole set
7/ *Yee-Gee-Dao* or Character 'Two' Double-broadsword Techniques

It is not surprising that Sifu Yuen Chai would teach the *Siu-Lin-Tau* set, *Yee-Gee-Dao* set, the *Huen-Sau* and *Chi-Sau* exercises to his students. They were the main topics he had taught to Yiu Choi for 15 years. However, it seems hard to understand why he taught Wooden Dummy Techniques, rather than the Bamboo Dummy Techniques that he taught in Saigon. There were only 36 movements to this new Wooden Dummy set.

Sifu Yiu Kay once told me that the reasons they did not learn Wooden Dummy Techniques was because Sifu Yuen Chai Wan told them that the wooden dummy was "too rigid" for a Snake-Pattern Wing Chun trainers since they use 'soft force'. This was why they used a bamboo dummy instead. Nevertheless, the Bamboo Dummy Techniques of the Kok Bo Chuen style of Wing Chun were very different from the Wooden Dummy set of the Dr Leung Jan style of Wing Tsun. Therefore, we must conclude that either Yuen Chai Wan changed his mind about this or else, for some unknown reasons, he told his Fatshan students something completely different from what he told his students during the later period!

There is something else unique to the Yuen Chai Wan style. In this style, he emphasized the forming of a very narrow frontal stance. The frontal stance is so narrow that they can even keep an apple between their legs!

FOOT NOTES:

1/ See also *"Sifu Kok Bo Chuen & His Style"* for further details.

2/ See also *"Sifu Yuen Kay Shan & His Style"* for further details.

3/ See also *"Sifu Yiu Kay & His Style"* for further details.

4/ It sounds like Sifu Yuen Chai Wan planned initially to move to Kampuchea. Perhaps he actually had opened a Kungfu school in Phnom Penh, the capital of Kampuchea. Then he moved to Vietnam for economic reasons. Vietnam was, at that time, much bigger and richer than Kampuchea. If I were Yuen Chai Wan, I would have done the same thing.

5/ See also *"Sifu Kok Bo Chuen & His Style"* for details.

6/ Mr Leung Wai Chuen and Mr Lam Kam Ho both became students Sifu Luk Yuen Hoi in Saigon, South Vietnam, many years ago. I met them while I was in Vancouver, Canada.

(See also "Sifu Kok Bo Chuen & His Style": Footnote 1, for further details.)

7/ Mr Leung Wai Chuen and Mr Lam Kam Ho know nothing about their *Si-kung* having opened a kungfu school in Phnom Penh. All they knew was that Yuen Chai had lived in Hai-phong, North Vietnam, then later moved to Saigon in South Vietnam. It was at this time that the political situation in North Vietnam changed.

Sifu

Yuen Kay Shan

&

his Style

阮奇山詠春拳

Collected Information

The Great fight in Fatshan

Sifu **Yuen Kay Shan (阮奇山)**, Yuen Chai Wan's younger brother, was their father's 5th son, and so was known as ***Yuen Lo Ja*** (阮老楂)or ***Yuen the Fifth***. Yuen Lo Ja is said to have been a student of his elder brother who was a student of ***Kok Bo Chuen*** in Kwangsi Province.

Lee Man's Favorite Tale

According to most of the Fatshan people I have spoken to, Yuen Kay Shan had also trained in Ng Chung So's Wing Chun school. Lee Man, who was instrumental in Sifu Yip Man beginning to teach Wing Chun (Wing Tsun) in Hong Kong,[Note 1] mentioned on many occasions that Yuen Kay Shan was also a student of Ng Chung So. This was when Lee talked about events that had happened in Fatshan.[Note 2]

He had related one very interesting tale about how ***Yuen Kay Shan*** defeated a Northern martial artist whose surname was ***Yu***.[Note 3] This man was a very famous Northern Praying Mantis kungfu instructor at the *Fatshan Jing Wu Athletic Association* (佛山精武體育會).

Jing Wu Athletic Association

This story begins with the development of the Jing Wu Athletic Association in Fatshan. The Jing Wu Athletic Association (also translated as 'Ching Wu Athletic Association') was established by the famous Chinese martial artist ***Fo Yuan Chai*** (霍元甲or ***Fok Yuen Kap*** in Cantonese pronunciation) of the ***Mi Chung Kuen*** (迷蹤拳) style in the Northern China. He employed some of the best Chinese martial arts instructors from different styles and established branches in many countries. Although Fo Yuan Chai was said to have been killed by the Japanese who poisoned him while he was ill, his followers still succeeded in perpetuating his idea of developing martial arts. Fo believed that the purpose of training the Chinese people to be stronger in body and mind was that they would no longer be regarded by foreigners as *'The Sick Men of Asia'*!

Cantonese Kungfu is Just for Fun!

However, as the Jing Wu Athletic Association was from the North, all the styles taught there at that time were also from the North of China. Due to their ignorance regarding the Cantonese martial arts, the generally bigger and taller northern kungfu people tended to look down on the smaller and thinner Cantonese and there kungfu techniques. In the eyes of some of the Northern kungfu people, Cantonese kungfu was just something for fun! Sifu Yu (于師傅) was one of these.

Sifu Yu was an expert in the Northern Praying Mantis style. However, on the first occasion he went to Canton to develop his kungfu style, he could not attract many students. The reason for this was that very few Cantonese liked to learn kungfu from the North. Also, Sifu Yu was not at all famous in Fatshan. Therefore, he had to think of the best way to promote himself and his own style. The best way that seemed to him was to beat up some of the best kungfu people in Canton so as to prove that he was much better than they were.

Sifu Yu was very proud of his own kungfu techniques. He used to criticize Cantonese kungfu as being a lot of fancy, useless styles. Of course, this was something that the Cantonese people hated to hear. Therefore, some Cantonese people argued with him, suggesting that, if he really wanted to prove how good he was, he should try to beat up Yip Man of Fatshan! This made him feel that if he could not do so, he would lose a lot of face in front of the people to whom he had boasted.

The Wrong Person

Seizing the first opportunity, Sifu Yu went to an opium den where he had heard, from local people, that Yip Man liked to go frequently.

As it happened, Yuen Kay Shan was lying in there on an opium bed that day, smoking opium, as was his habit[Note 4], when he heard someone coming into the opium den and asking for Yip Man.

Yip Man was not there at that time, but Yip's best friend, Yuen Kay Shan, was. The person being asked pointed to Kay Shan, meaning that, if the visitor wanted to know about Yip Man, he should ask Yuen. However, the challenger, who had never seen Yip Man before, misunderstood that the thin guy lying on the opium bed was Yip Man. Wasting for no time, he went to Yuen's opium bed, said in a loud voice with a strong northern accent: *"Yip Man, I have heard that you are an expert in Wing Tsun kungfu. I want to see how well you can fight!"*

Saying this, he applied a claw technique attack on Yuen's face.

The custom of the opium smokers of that time was that they did not lie on the opium bed but rather across it. In this way, their legs were stretched out from the opium bed and their heads were close to the wall. At the time Yuen was attacked by the stranger, his legs were facing the attacker. Though he had no space to dodge, he reacted immediately. He applied a thrusting kick at his attacker's abdomen, kicking the attacker a few feet backwards. However, Yuen was also hurt by the attacking fingers which caused a short scratch on his face.

This made Yuen Kay Shan very angry with the attacker. He jumped up from the opium bed and asked in a fierce voice: *"Who are you and why did you attack me?"*

Soon the attacker discovered that the person he had attacked was not Yip Man but rather Yuen Kay Shan, Yip Man's close friend. Yuen Kay Shan found out that this northerner was Sifu Yu of the Northern Praying Mantis Style. After learning that this man wanted to challenge Sifu Yip Man to prove his kungfu to be better than the Wing Tsun style, Yuen Kay Shan felt that he had to teach this Northerner a lesson. Yuen Kay Shan told Sifu Yu: *"Sifu Yip is not here. However, if you want to test how well a Wing Tsun man can fight, try me! I am also a Wing Tsun (Wing Chun) man."*

Perhaps Sifu Yu did not really want to fight with Yuen Kay Shan. However, he was also afraid to lose face because all the onlookers had seen that he was kicked backwards by Yuen Kay Shan. Sifu Yu reasoned that, although he could not fight with Yip Man, he could win a much easier victory over Yuen Kay Shan, and still be regarded as someone who had beat in a Wing Chun man in Fatshan. Therefore, the fight resumed.

Both men went out to the open yard of the opium den. Yuen Kay Shan took off his *cheong-saam* (Chinese long gown) and hung it onto a tree. He then stood and waited for Sifu Yu. Seeing how thin the opium-addicted Yuen Kay Shan was, and taking in his odd pre-fight posture, Sifu Yu began to doubt Yuen's ability to put up a fight. He wondered if Yuen Kay Shan could withstand even a 'light touch' from him!

However, on starting to attack Yuen, he came to regret very much his over-confidence. He realized he has underestimated the opium addict's Wing Chun techniques! Yuen Kay Shan, seizing his opportunity when Sifu Yu charged in, used close-body squeezing-steps to jam Sifu Yu's stance, and launched non-stop chain-punches on his face. Never having fought anyone from this kungfu style before, Sifu Yu did not know how to duck this rain of chain-punches. Everyone could see that the one getting beaten up was certainly not Yuen Kay Shan!

After the fight, nearly everybody in Fatshan said that: *"With only one Siu-Lin-Tau set that Yuen Kay Shan had practised, he beat up the famous kungfu expert Sifu Yu of the Northern Praying Mantis Style"!*

To this day, the story described above is still heard from the mouths of some of the older Fatshan people. This proves how great a hero the Fatshan people believed Yuen to be at that time.

A Close Friend of Yip Man

According to information supplied by Lee Man, Sifu Yiu Kay and many other local people in Fatshan, Yuen Kay Shan, Yip Man, Lee Man and Yiu Choi (Yiu Kay's father) were very close friends at that time. Yiu Choi was the oldest; Yuen Kay Shan was a few years older than Yip Man; Lee Man was the youngest.

Although Yiu Choi and Yuen Kay Shan was older than Yip Man, they were *to-dais* (direct students) of Ng Chung So, and so were regarded as the *'si-juks'* or 'kungfu nephews' of Yip. Therefore, strictly speaking, Yiu and Yuen were actually one generation lower than Yip Man. In spite of their relative seniority, they treated each other very much like 'brothers'.

Yuen Kay Shan and Lee Man were opium addicts, whereas Yip Man was not. According to Lee Man, Yip Man only tried one or two mouthfuls (of opium) for fun. However, at that time, opium dens were not regarded as being evil. People could find some other kind of amusements there. Many people, regardless of whether they smoked or not, would go there for some fun. *(Note 5)*

Something of interest is the fact that Yip Man, though he was close with Yuen Kay Shan, never wanted to show Yuen his own kungfu techniques. Sifu Kwok Fu and Sifu Lun Kai, *(Note 6)* students of the late Grandmaster Yip Man in Fatshan, can still remember that their *si-fu* Yip Man always warned them not to demonstrate their Wooden Dummy Techniques in front of Yuen Kay Shan.

"My si-fu always said: 'Yuen Kay Shan always tries to steal techniques from me. Don't show him our Wooden Dummy Techniques'. Therefore, whenever Yuen Kay Shan was present, we all stopped practicing the Wooden Dummy techniques."

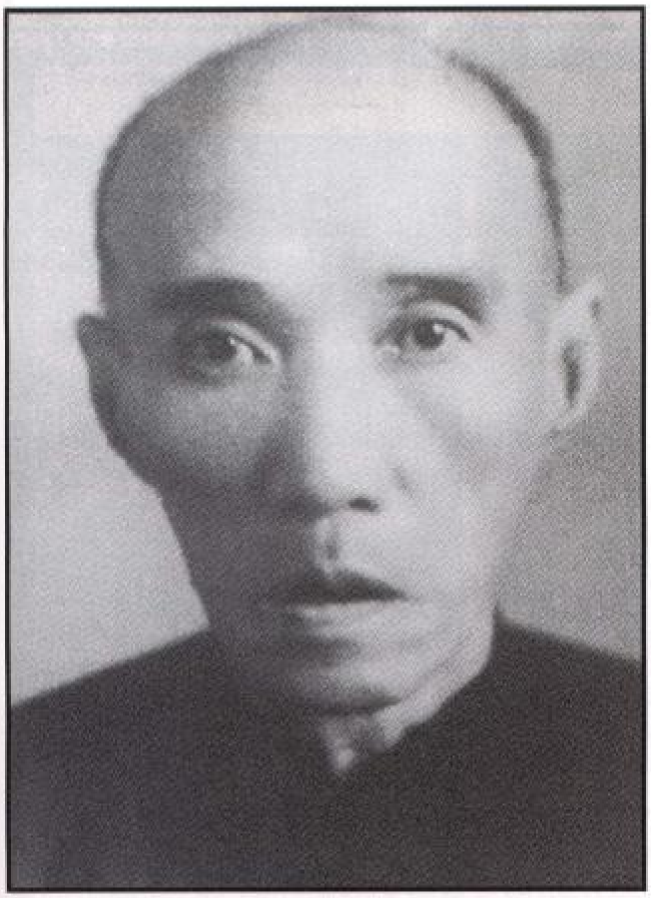
Sifu Kwok Fu and Lun Kai recalled that Yuen Kay Shan always *"appeared all of a sudden"* in their training hall. Sometimes, Yuen even asked them to show him *"how well they had mastered the Wooden Dummy Techniques."*

"Of course," they said, *"We did not let him trap us!"* Kwok Fu added.

Further, Kwok Fu and Lun Kai said that Yuen Kay Shan did not admit that the kungfu style he had learnt from his elder brother Yuen Chai Wan was Wing Chun. He told Kwok Fu and Lun Kai that it was the ***Sheh-Ying-Sau.*** *(Note 7)*

Another Version of Sifu Yuen Kay Shan's Background

However, another version of Sifu Yuen Kay Shan's background was described by one of his students. According to a hand-written book by Sifu **Sham Nan (岑能)**, a head-student of Sifu Yuen Kay Shan, Yuen Kay Shan only learnt very little kungfu from Kok Bo Chuen while Yuen was very young. Later, Yuen learnt Weng Chun from Sifu Fung Siu Ching, not from Ng Chung So.



Above: Portrait of Sifu Yuen Kay Shan

The information I received from this source is very long and repetitious. I will abridge it and pick out the important points without altering the meaning of the original contents, as follows:

The Origin of Wing Tsun Kungfu

"Wing Tsun (Wing Chun) Kungfu was founded by a nun called ***Ng Mui***, a White Crane kungfu master. She passed her kungfu techniques on to ***Miu Hin*** (苗顯). *(Note 8)* Miu Hin redefined the techniques, clarifying them and combining them with some of the kungfu techniques he had devised himself. He then taught this new style to ***Yim Yee*** (嚴二). Later Yim Yee passed down all he knew to his daughter **Yim Wing Tsun** or ***Wing Tsun Saam Neung*** (詠春三娘 or **Wing Tsun the Third Daughter**). *(Note 9)* Wing Tsun taught her kungfu to her husband ***Leung Bok Lau*** (梁博滔). After the death of Wing Tsun, Leung Bok Lau, in memory of his late wife, named this new style ***Wing Tsun Kuen (Wing Chun Kuen).*** *(Note 10)*

The Revolution of Wing Tsun

Wing Tsun (Wing Chun) kungfu includes fist-technique, pole Techniques, double-broadsword techniques and wooden dummy techniques. It was the favorite kungfu style of ***Ko-Lo Chung*** (高佬忠 or **Chung the Long-man**), ***Dai Fa Min Kam*** (大花面錦 or **Paint-faced Kam**), Leung Yee Tai and Wong Wah Bo. These were all ***Li Yuen Gee Dai*** (梨園子弟 or **People of the Pear Garden**) *(Note 11)*

Wing Tsun kungfu was passed down by Sifu Leung Bok Lau to the above people on the Red Junks. Leung Yee Tei and Wong Wah Bo taught Dr Leung Jan of the ***Wing Sang Tong*** (榮生堂) Pharmacy in *Fi Gee Street* (快子街) of Fatshan. Meanwhile *Chung the Long-man* taught his Wing Chun techniques to his son-in-law ***Chiu Lai Cheung*** (肖麗章). *Da Fa Min Kam* taught his style to ***Fung Siu Ching*** (馮少青) in Kwangtung. Fung Siu Ching was a native of Shun Tak Precinct.

Later, Ma Chung Yu (馬仲如), Chiu Kan Heung (趙簡鄉), Law Hau Po (羅厚普), Sau Kwong Po (仇光甫), Au Sze (區仕), Leung Yan (梁恩) and **Yuen Kay Shan** (阮奇山), the son of the boss of the 'Jui Yuen Fire-cracker Shop' (聚源炮竹店) in the *Chun Bak Street* (鎮北街), collected some

funds to invite Sifu Fung Siu Ching to go to Fatshan and teach them Wing Chun kungfu.

Fung Siu Ching was already seventy at that time. He died at seventy-two, after two years spent teaching the above people in Fatshan.

Leung Yan (梁恩) taught his kungfu techniques to **Leung Jik** (梁植). They later opened a kungfu school in Fatshan. *(Note 12)*

Yuen Kay Shan first learnt Wing Chun from ***Kwok Bo Chuen*** (郭保全) of Yam Chow. However, as Yuen Kay Shan admired Sifu Fung Siu Ching very much, he officially recognized Fung as his own *si-fu* (kungfu father). Therefore, Yuen Kay Shan was regarded as a ***Dai-Gee*** (also called ***To-Dai***) or 'kungfu son' of Grandmaster Fung Siu Ching. This kungfu clan and its style are not quite the same as that passed down by Leung Jan."

Yip Man Learnt from Yuen Kay Shan?

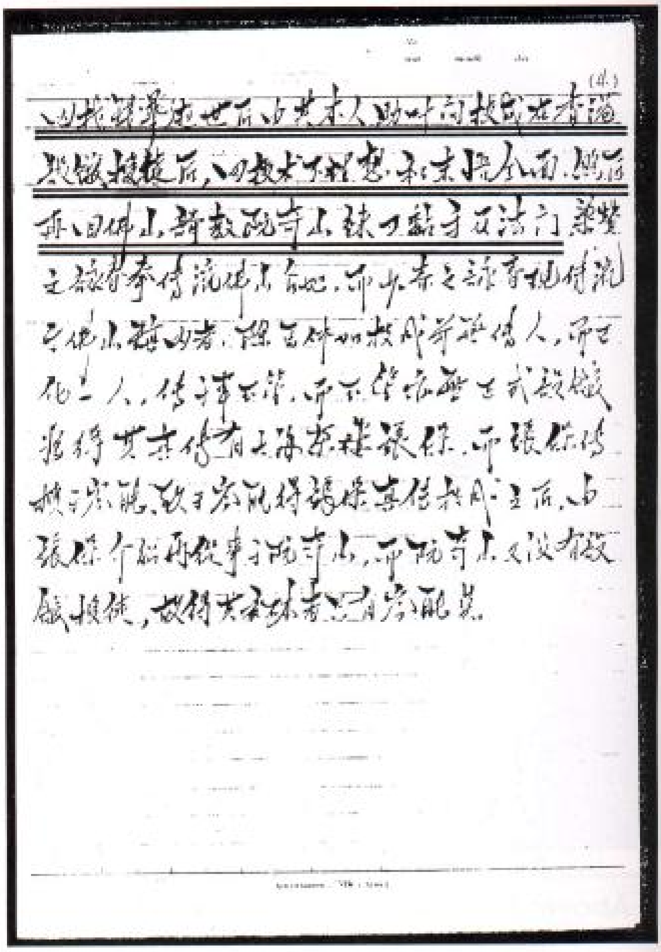
The most interesting aspect of the book written by Sham Nan is that it states that:

"...After the death of Wah the Money Changer, he let ***Lui Yu Chai*** (雷汝濟) teach Yip Man. *(Note 13)* ...With the assistance of Lui Yu Chai, Yip Man went to Hong Kong and opened a kungfu school to teach Wing Chun there. **As Yip Man's techniques did not seem ideal and he was not able to comprehend the whole picture, he later went back to Fatshan to learn *Chi-Sau* and fighting principles from Yuen Kay Shan.**" *(Note 14)*

I do not know where did Sham Nan obtain this information about the relationship between Grandmaster Yip Man and his *si-fu* Yuen Kay Shan. It seems that Sham Nan tries to fabricate a story to make his *si-fu* (and himself, perhaps?) look much better than Grandmaster Yip Man in techniques.

BELOW: THE DOUBLE-UNDERLINED CHINESE WRITING FROM SHAM NAN'S HAND-WRITTEN BOOK IN PRINTS: (LEFT) 找錢華死后，交雷汝濟傳技葉問。**(RIGHT)** 但雷汝濟因找錢華逝世后，由其本人助葉問技成在香港設館授徒后，因技術不理想，和未悟全面。然後再回佛山請教阮奇山練黐手及法門。(See translation in Pg. 243)





However, I can prove the above information to be completely inaccurate for the following three reasons:

1/ In Fatshan, everyone in Wing Chun knows that Yip Man never continue learning kungfu from "Lui Yu Chai" but from Ng Chung So after the death of Chan Wah Shun.

2/ The first time Yip Man went to Hong Kong was to study English in St. Stephen's College. He was only 16 years old at that time. It was during that period that he met Leung Bik, the eldest son of Dr Leung Jan. It was not possible for a teenage-student to open a kungfu school while he was studying in middle school!

3/ When Yip Man went back to Fatshan, he had already learnt up the advanced techniques from Leung Bik. Even if he had not, his *si-hing* Ng Chung So was still in good health. Ng was still teaching Yiu Choi and some others there. In fact, Yip Man went to practice in Ng Chung So's school frequently. As well, Yiu Choi, Tong Kai (湯繼), Yip Chung Hong (葉仲康), Lai Hip Chi (黎協莊) and even Yuen Kay Shan were all there. If Yip Man wanted to learn something from someone, why did he not learn it directly from Ng?

4/ Every older kungfu master in Hong Kong knows that Yip Man was recommended by Lee Man to open the first kungfu class in the Association of Restaurant Workers of Hong Kong. Liu Yu Chai had never assisted Yip to open any school!

I do not mind people talk big about themselves. In fact I have hardly heard of any kungfu instructor telling people that he is "not the best"! However, I hate those people who always put down the others so as to make the public believe that they are much better than the one they talk about. The Oriental martial artists always talk about "Martial-art morality". Do some of them really know what it is? I wonder!

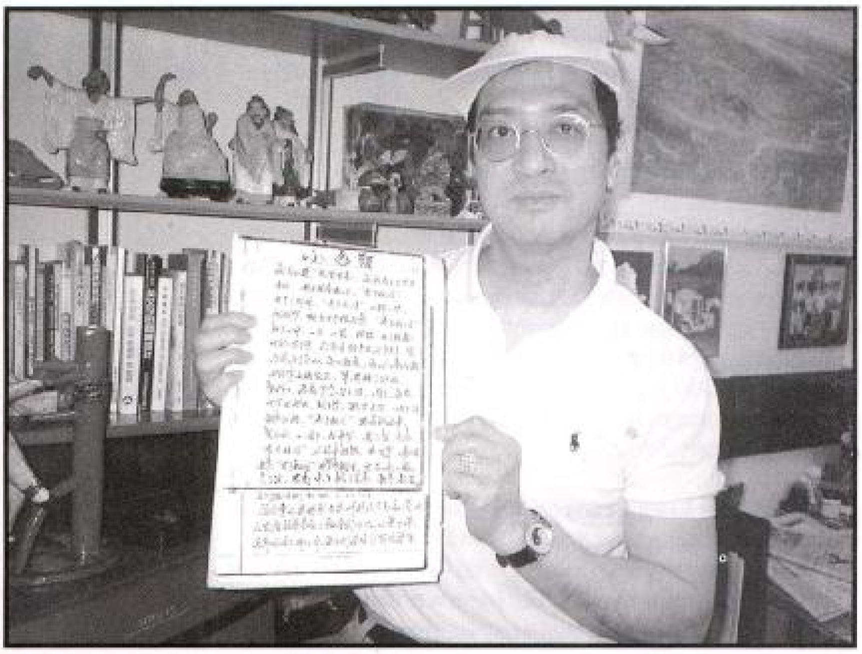
Sham Nan first learnt with ***Cheung Bo*** (張保), nick-named ***Dou-Pay Bo*** (痘皮保) or **'Pocked Bo'**, a student of **Wai Yuk Sang** (韋玉生) and Yuen Kay Shan. Later, Cheung Bo recommended him to Yuen Kay Shan. Then Sham Nan learnt directly from Yuen.

Some of the Wing Chun (Wing Tsun) clansmen who are still alive can still remember that Sham Nan once learnt with Yip Man for a week or so on the roof of the *'Tin Hoi Restaurant'* (天海茶樓). This was when Sham was very young. Can Sifu Sham Nan still remember this?

OPPOSITE PAGE: LITERAL TRANSLATION OF THE TWO PAGES FROM THE MANUSCRIPT WRITTEN BY SIFU SHAM NAN ABOUT THE "BACKGROUND OF YIP MAN"

Left: In the 3rd page of the book, reads, "...after the death of Wah the Money Changer, he let Lui Yu Chai teach Yip Man." (Double-underlined)

Right: In the three lines of the 4th page, reads, "...after the death of Wah the Money Changer, Lui Yu Chai assisted Yip Man to open a school in Hong Kong. As Yip Man's techniques did not seem ideal and he was not able to comprehend the whole picture, he later went back to Fatshan to learn *Chi-Sau* and fighting principles from Yuen Kay Shan. (Double-underlined)



Above: Prof Leung Ting showing the whole hand-written book on Sifu Yuen Kay Shan's Wing Chun Style written by Sham Nan

Foot Notes:

1/ Please Refer to *Foot Note #10* in *"The Real Origin of Wing Tsun Kungfu"*.

2/ When I inherited the Wing Tsun class at the Hong Kong Athletic Association from Grandmaster Yip Man at the end of 1969, Lee Man was the secretary of this association. I saw him at least twice a week. Sometimes, when I taught an evening class and it got quite late, I used to invite him for a mid-night meal. In Hong Kong, this is very common. Actually we only ate something light but took this chance to chat. We talked a lot about Wing Tsun and he told me some interesting stories of the Fatshan martial art circle. Lee Man was a very close friend of Grandmaster Yip Man, Yuen Kay Shan and some other martial artists. He knew a lot of these kinds of stories.

3/ I know the full name of this Northern Praying Mantis expert. However, I do not want to print it as this may cause hard feelings with the people of the Northern Praying Mantis style. Many of them are my friends, anyway!

4/ At that time, opium smoking was a very popular hobby to the Chinese. It was almost as popular as smoking cigarettes of today. This was regarded as the "hobby for the higher-class" as top-quality opium was quite expensive. The lower class could not afford to smoke it every day. It was not until the new China was formed that opium smoking became illegal.

5/ See also *"Sifu Yiu Kay & His Style"*

6/ See also *"Grandmaster Yip Man & His Students in Fatshan"* for details.

7/ See also *"Sifu Kok Bo Chuen & His Style"*.

8/ Miu Hin was also a legendary character in Cantonese martial arts history. According to legend, he was the last of the *'Five Elders of the Southern Siu Lam'*. However, some investigators claim that this was just another fabricated character from the imagination of the kungfu novelists. I make no comment on this character. All I know is that Miu Hin, in some stories about the origin of some other Cantonese styles, is said to have been a kungfu expert in Kwangsi.

9/ ***Wing Tsun Saam Neung*** or **Wing Tsun the Third Daughter** was surely a character modified from the origin of Hung Gar kungfu. Hung Hay Koon founded Hung Gar kungfu. His wife was said to be a Fukien woman. Her name was ***Fong Weng Chun*** (方永春). She was the third daughter of her family, so people used to call her ***Weng Chun Saam Neung*** (永春三娘).

If Yuen Kay Shan had learnt from Fung Siu Ching, who called his style as 'Weng Chun' (永春), Yuen Kay Shan or Sham Nan should have called the founder as 'Weng Chun Saam Neung' but 'Wing Tsun Saam Neung' (or spelt as 'Wing Chun Saam Neung'), as they can not be regarded as the same person.

10/ **'Wing Tsun Kuen'** can be literally translated as ***'The fist-fighting Techniques of Wing Tsun'***.

11/ Same meaning as **Hung Suen Gee Dai** or **People of the Red Junks.** The term ***Li Yuen Gee Dai*** or **People of the Pear Garden** is another term meaning opera actors. This term was created in the Ming Dynasty. The Emperor *Chung* of Ming liked to watch operas. He built a garden and planted many pear trees in it. This garden was specially for the opera actors. That was the first time the Chinese people started to call opera actors *Li Yuen Gee Dai*.

12/ See also *"Sifu Fung Siu Ching & His Weng Chun Style"*.

13/ Other than the fabricated story, it is not logical to write that: "after the death of Wah the Money Changer, he let Lui Yu Chai to teach Yip Man". If Chan was dead, how could he "let" Lui Yu Chai teach Yip Man? (See also *"From Grandmaster Yip Man to His Students in Fatshan"* for details.)

14/ Please read the literal translation of the two pages from the hand-written book by Sham Nan as in Pg. 242 & Pg. 243.

Sifu Yiu Kay & his Wing Chun Style

姚祺詠春拳

Information Supplied by Sifu Yiu Kay

A Wing Chun Kungfu Enthusiast

Among all the Wing Chun clans I researched, **Sifu Yiu Kay**'s (**姚祺**) Wing Chun kungfu is the most closely related one to Yip Man's Wing Chun style.

Yiu Kay is the son of the late Grandmaster **Yiu Choi** (**姚財**). The story has to be started from Yiu Choi, an enthusiastic Chinese kungfu practitioner. Yiu Choi started to learn Wing Chun kungfu when he was in his teens. Yiu Choi's first instructor was **Yuen Chai Wan.**

Snake-Pattern Wing Chun

According to Sifu Yiu Kay, Yuen Chai Wan's Wing Chun style was also called ***Sheh-Ying Wing Chun*** or even ***Sheh-Ying Sau.*** This can be translated as **'Snake-Pattern Wing Chun'** or **'Snake-Pattern Hands'.**

There is only one set of ***Siu-Lin-Tau,*** some **basic hand-techniques on bamboo dummy**, and a set of ***Yee-Gee-Dao*** or **Character 'Two' Double-Broadsword Techniques** in this style.

Yiu Choi followed Yuen Chai Wan for over 15 years. It was not until Yuen Chai Wan moved to Phnom Penh, the capital of Kampuchea, that Yiu Choi had to stop his Wing Chun training. *(Note 1)*

A Chinese Club Owner

By that time, Yiu Choi and his younger brother Yiu Lam had already opened a club. These 'clubs' of old China were quite different from their western equivalent. The Chinese used to go to these places to smoke opium, and gamble on cricket-fighting *(Note 2)*, bird-fighting *(Note 3)*, and other alike activities. At that time, opium smoking was though illegal yet nobody really cared.

Yiu Choi's Second Si-Fu

Yiu Choi later became a student of **Ng Chung So**. Ng Chung So was the second student of Wah the Money Changer and was regarded as his instructor's most outstanding student. Although he was the *'Yee Si-Hing'* (**二師兄** or Second elder kungfu-brother) of Yip Man, it was actually Ng who taught the young Yip Man most of the techniques at Yip's early stage.

Yiu Kay remembered that Ng Chung So once opened a shop for selling tiles and pottery. Due to either bad luck or lack of business sense, the shop was closed down in a short period of time. Ng was almost 50 years at that time. Later, he assisted the Yiu brothers to open a club in *Sek-Lo-Tau* (Entrance of the Rocky Road), where people could smoke opium and gamble.

Teaching Wing Chun in an Opium Den

Ng was very enthusiastic about teaching Wing Chun kungfu. He opened a hall in his club to teach between 20 to 25 students. The kungfu class opened on a daily basis. There was no fixed schedule of classes. Ng's students could come and practice any time they liked.

When Yip Man came back to Fatshan from Hong Kong, he was about twenty-four years old. When Yip had free time, he went to Ng's kungfu class to practice. It was at the same time that Yiu Choi, Yuen Kay Shan, Tong Kai, Lai Hip Chi and else were training there. They both formed very close friendships with Yip Man.

Yiu Kay met Yip Man for the first time at Ng's club. Yiu was just around 11 years old. Yip Man was 27 years older than Yiu Kay, so Yip Man was about 38 at their first meeting. As Yiu Kay got older, he also became a very close friend of Yip Man.

Ng Chung So passed away at the age of 72. He had closed his club 10 years prior to his death. As Yiu Choi was rich enough to feed his own respected *si-fu;* Ng Chung So did not need to work for a living. His only responsibility was to teach Yiu Choi and his son Yiu Kay.

Although Ng Chung So stayed with Yiu Choi for the rest of his life, Yiu Choi did not learn either the wooden dummy techniques or any weapon techniques from Ng. To this day, the Wooden Dummy and weapon techniques of Dr Leung Jan's clan of Wing Tsun are torn-pages from the book of Yiu Kay's Wing Chun kungfu clan.

In Yiu Kay's Wing Chun clan, the kungfu sets are as follows: ***Siu-Lin-Tau*** (**小練頭**) which means **'To Train a Little bit in The Beginning'** (note: not *'Siu-Nim-Tau'* which means *'Little Idea'*), ***Chum-Kiu*** and ***Biu-Tze.*** Some of the movements in the *Siu-Lin-Tau* set are quite different from those of the Yip Man style. The *Chum-Kiu* and *Biu-Tze* sets are almost 70% the same as those of the ones performed by Sifu Lun Kai.

Instead of the Wooden Dummy set, Yiu Choi's Wing Chun style includes the Bamboo Dummy Techniques. The *Chi-Sau* exercise, though consists of lesser attacking and defending movements, is quite close to that of the Yip Man style. This is hardly surprising as Yiu Choi and Yiu Kay both learnt from Ng Chung So, the instructor from whom Yip Man had learnt his Wing Chun techniques before.

In Yiu Kay's Wing Chun, the concept of the punching method of ***Yat-Gee Chung Kuen*** or **'Character 'Sun' Thrusting Punch'** is nearly the same as I learnt from Grandmaster Yip Man. This kind of force is called ***pou-ja-lak*** (爆炸力) or **'explosive power'**. A **WingTsun** practitioner needs to totally loosen his muscles from start to finish when launching a punch. The force is just like using a whip to hit an object, but the fist should be aimed at the target, just like shooting an arrow at its target. This is why the Wing Tsun (Wing Chun) people of earlier times referred to this method of training as ***Che Chin-Kuen*** (扯箭拳) or ***Che Chin-Tsui*** (扯箭搥) which means **'to launch punches like shooting arrows'.** *(Note 4)* This is the characteristic of the unique straight punching method of **WingTsun**.

Please pay attention that the late Sifu Yiu Kay and his *si-dai* Sifu Fok Chiu both do the same ***Noi-Huen-sau*** (**Circling-hand** from outside to inside) movements as what the late Grandmaster Yip Man did in Hong Kong. This is also one thing I can not understand: why Kwok Fu and Lun Kai, both suppose to be the very early students of Grandmaster Yip Man in Fatshan, do exactly the opposite in their *Huen-sau* movements?

Sifu Yiu Kay, though much older than I, is a very close-friend of mine since the Mid 80s. Every time I went to Fatshan, I used to call him out for dinners. His sons, Yiu Hon Keung (姚漢強), Yiu Chung Keung (姚忠強), his *Si-Dai* Fok Chiu (霍超), and some of the senior students, are all so friendly that make me feel we belong to a very big Wing Chun (Wing Tsun) family. Unfortunately, Grandmaster Yiu Kay passed in summer 1996 at his 76.

FOOT NOTES:

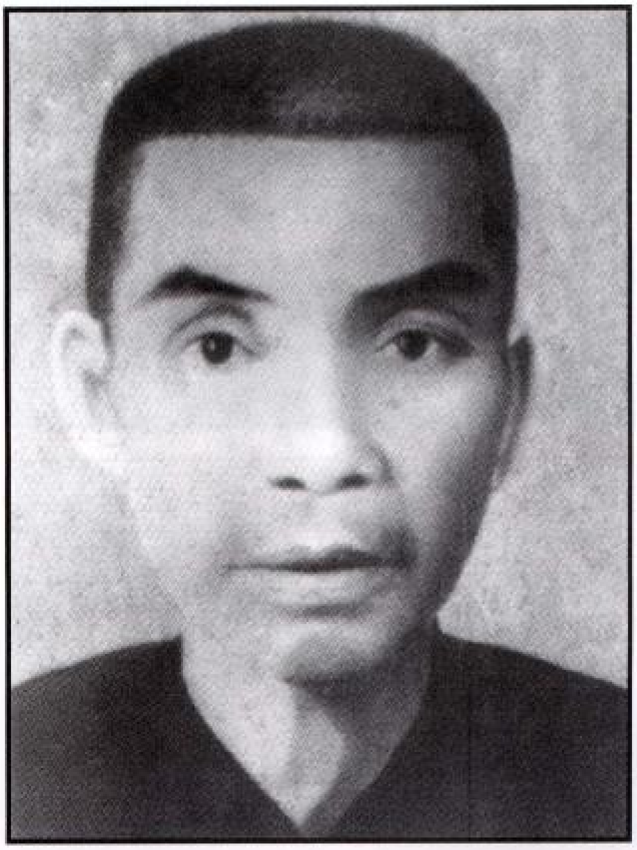
1/ After I met two students of Luk Yuen Hoi, the most outstanding student of the late Sifu Yuen Chai Wan, I started to wonder why Sifu Yuen Chai Wan had taught Yiu Choi so little during Yiu's 15 years plus of training. Please see also *"Sifu Fok Bo Chuen & His style"* for details.

2/ This was not the kind of cricket played by western people. They were real crickets, small insects that can jump very high. When two male crickets meet, they will fight until one of them is defeated.

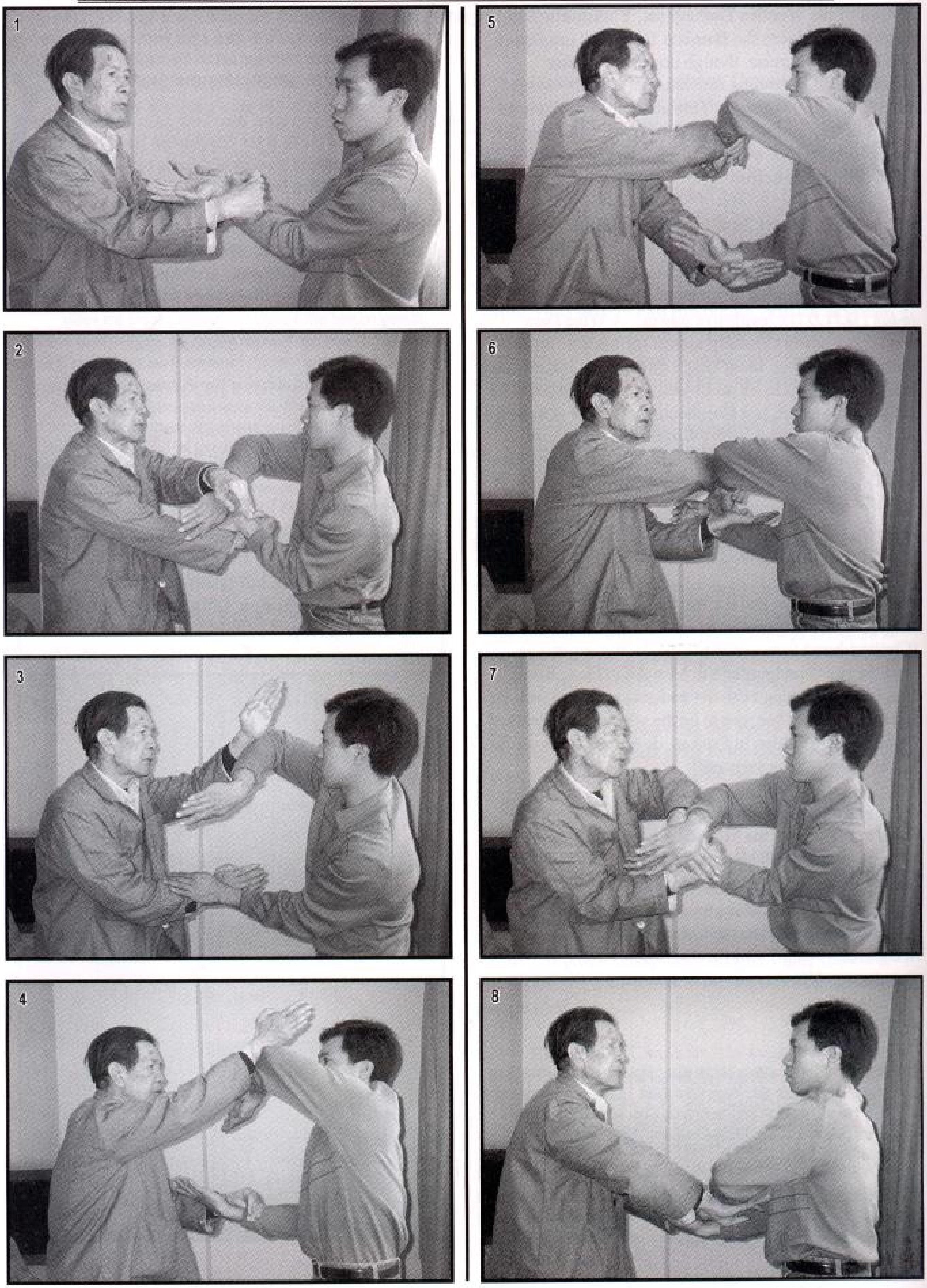
3/ There are certain birds that can sing and fight. The males of these species will fight with each other when placed face-to-face. The Chinese keep them and bet on the result of the bird fights. Another kind of popular gambling other than cricket-fights.

4/ Nowadays, although some Wing Chun people are still talking of *'che chin-kuen'* (扯箭拳) or *'che chin-tsui'* (扯箭搥), they have misunderstood the original meaning behind it. Most Wing Chun people believe that *'che chin-kuen"* or *'che chin-tsui'* means 'Launching War-Punches' or 'Launching Fighting punches' (扯戰拳)! The reason that causes people confusion between the Chinese word 戰 and 箭 is because of the same pronunciation. However, 箭 means 'arrow' and 戰 means 'war' or 'fighting'. As it sounds likely that 戰 should be closely related with kungfu techniques, people are easily misled into thinking that it should be 戰 (fight or war) instead of 箭 (shooting an arrow). However, if we think of it in this way, then the term 'Launching War-Punches' or 'Launching Fighting Punches' actually makes no sense at all. If we are launching punches to our enemy, no doubt we are in a combat situation already! If punches are not for fighting, what other Function does the practice of Wing Chun punches serve? In fact, **the term really means to launch punches like 'shooting arrows'!**

Bottom: A very rare photo of the late Grandmaster Yiu Choi taken in 1949 or 1950 & treasured by Sifu Fok Chiu, the Si-Dai of the late Sifu Yiu Kay.



CHI-SAU DEMONSTRATED BY LATE GRANDMASTER YIU KAY & HIS SON YIU HON KEUNG



THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#1 — #4 Setting up the stance



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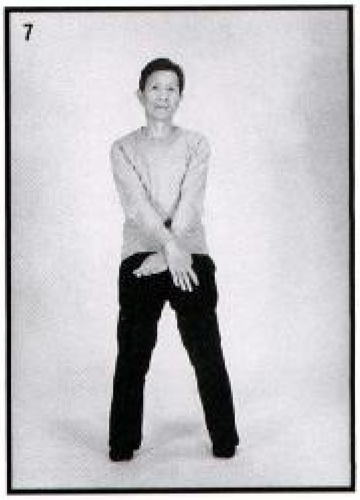
#5 — #9 From Crossed *Gaun-sau* to Withdrawal of fists



5



6



7



8

#10 — #11 Right *Yat-Gee-Chung-Kuen*

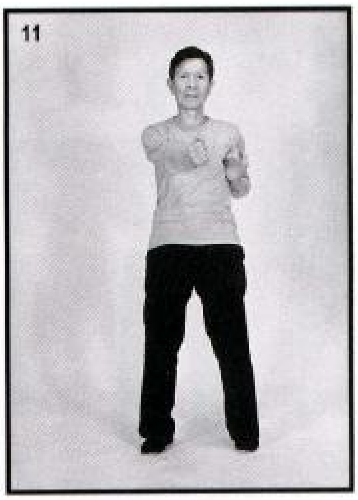
#12 — #15 *By-tze* (Swaying-fingers movements)



9



10



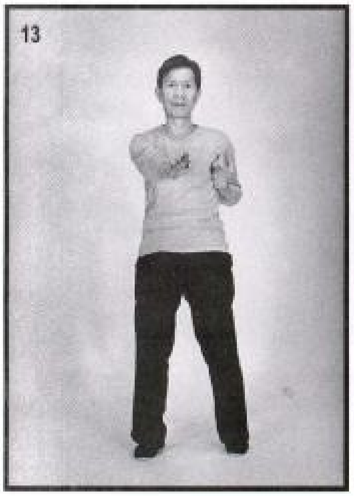
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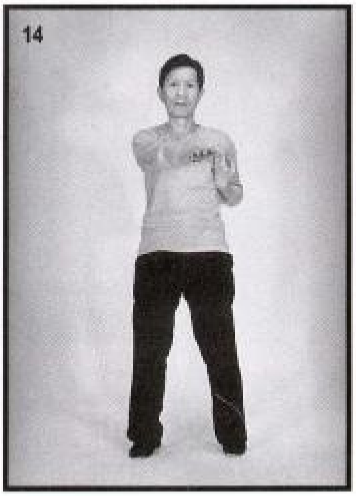


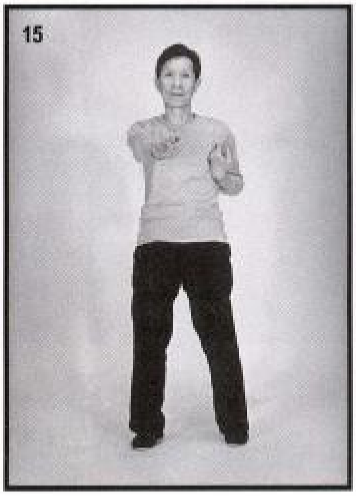
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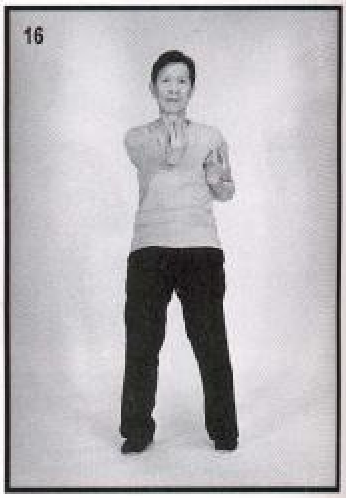
THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#16 — #18 *Huen-sau* (Circling-hand from outside to inside)



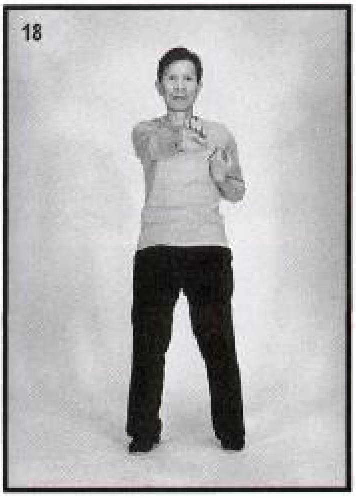






#19 — #20 Withdrawal of the right punch while launching the left Thrusting-punch

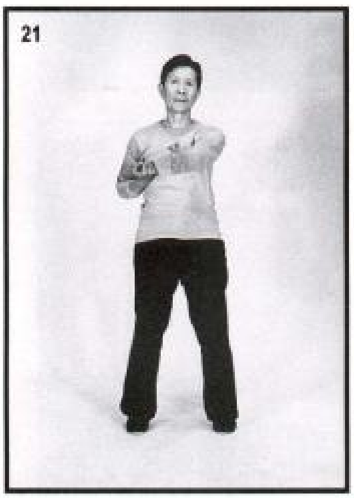




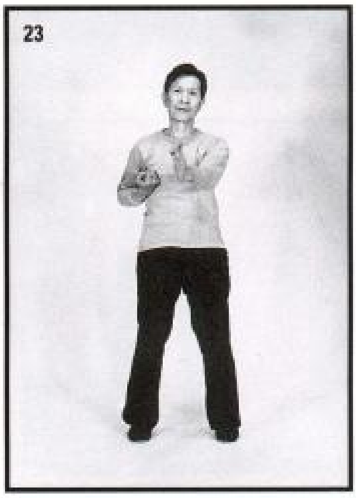




#21 — #25 Left *By-tze* movements







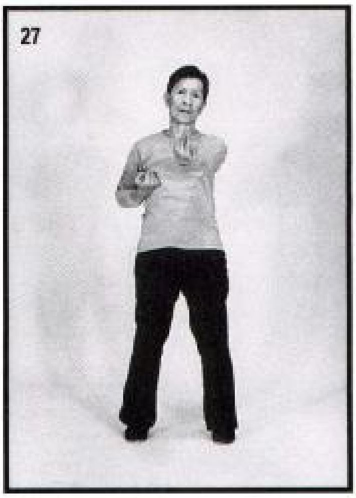


THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#26 — #29 *Huen-sau*


25


26

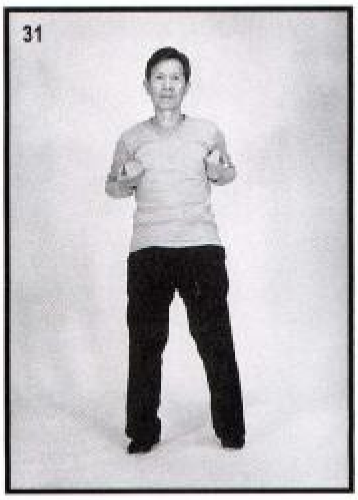

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#30 — #31 Withdrawal of the left fist


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#32 — #34 Right *Tan-sau*

#35 — #36 Changing to *Wu-sau*


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36

THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#37 — #38 Right *Wu-sau*





#39 Changing to *Fook-sau*



#40 *Fook-sau*



#41 Changing to *Wu-sau*



#42 — #43 *Wu-sau*





#44 Changing to *Fook-sau*



#45 *Fook-sau*



#46 Changing to *Wu-sau*



#47 — #48 *Wu-sau*





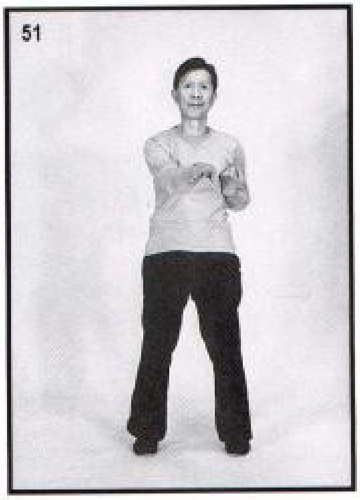
THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#49 — #50 *Fook-sau*

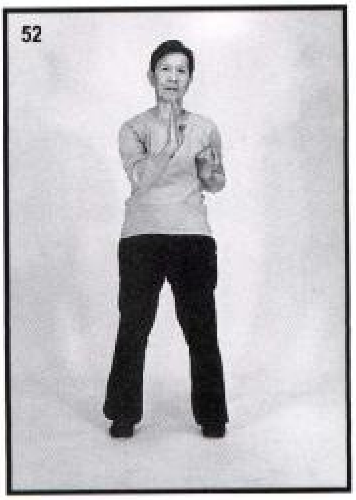

49


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#51 Changing to *Wu-sau*


51

#52 — #54 *Wu-sau*


52


53


54

#55 *Jark-cheung* (Sideward-palm)

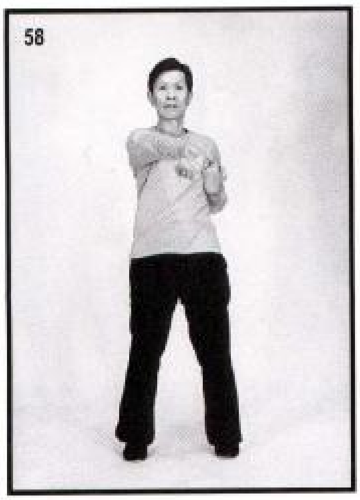

55

#56 Back to the centre


56

#57 — #58 *Fan-cheung* (Reverse-palm)


57


58

##59 — 61 *Huen-sau*

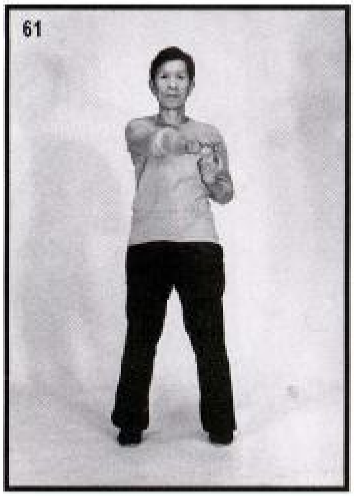

59


60

THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#62 Withdrawal of the right fist

#64 *Right Gum-sau*





63

Repeat the Left-hand-side movements as from Illustrations #32 to #62

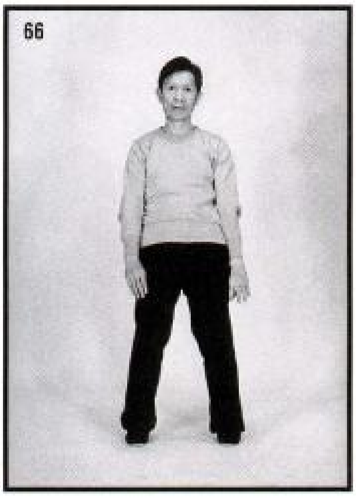


#65 — #66 Left *Gum-sau*

#67 Back *Gum-sau*

#68 Going back to the front









#69 Front *Gum-sau*

#70 — #74 Big Circling Movement









THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#75 — #76 Double *Huen-sau* & Withdrawal of fists







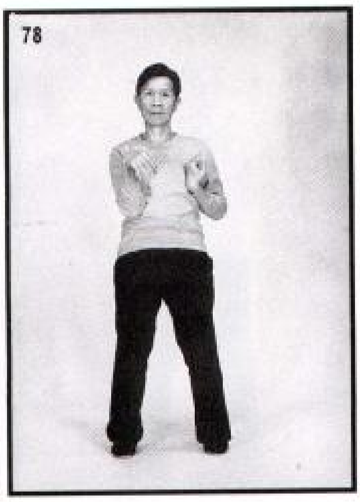


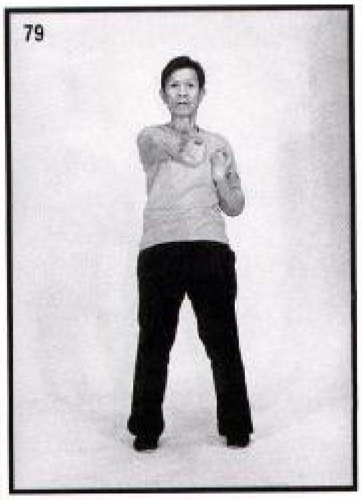
#76 Right *Jark-cheung*

#78 — #79 *Wang-cheung*

#80 — #81 *Huen-sau*



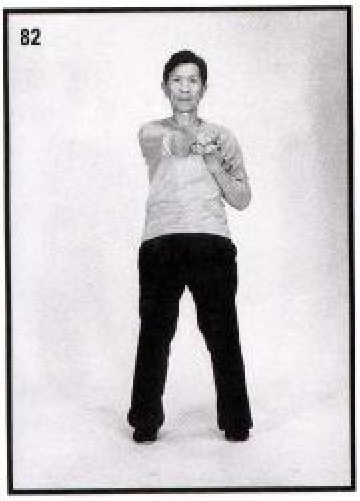






#82 — #83 Withdrawal of the right fist





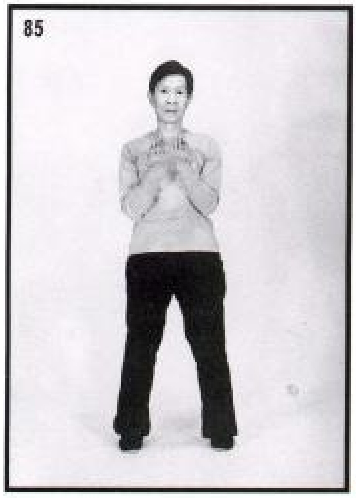


84

Repeat the Left-hand-side movements as from Illustrations #77 to #83

THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#85 — #89 From Double *Huen-sau* Movement to Double *Biu-tze-sau*


85


86


87


88

#90 Double *Jut-sau*

#91 — #93 From Double *Huen-sau* Movement to Withdrawal of fists


89


90


91


92

#94 Right *Bong-sau*

#95 — #96 Right *Ong-cheung* (Reverse-palm)


93

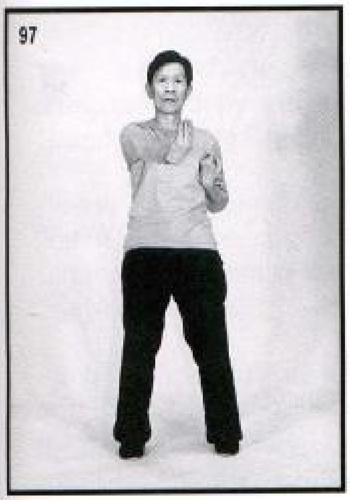

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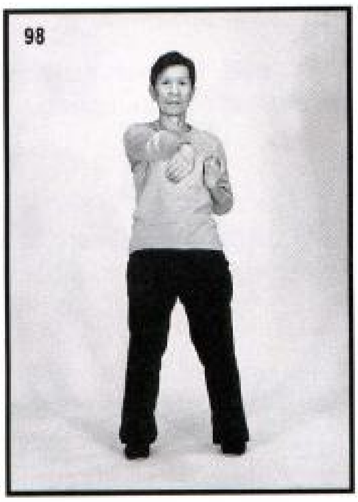

96

THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#97 — #98 Right *Huen-sau*



97



98

#99 Withdrawal of the right fist



99

100

Repeat the
Left-hand-side
movements
as from
Illustrations #93
to #98

#101 Right *Tan-sau*



101

#102 *Jum-sau*



102

#103*Huen-sau*



103

#104 *Ong-cheung*



104

#105 *Huen-sau*



105

#106 Withdrawal of the right fist



106

107

Repeat the
Left-hand-side
movements
as from
Illustrations #100
to #105

#108 *Tut-sau*



108

THE SIU-LIN-TAU SET DEMONSTRATED BY SIFU YIU KAY

#109 Left *Tut-sau*



#110 Right *Tut-sau*



#111 Left *Tut-sau*



#112 Changing to punch

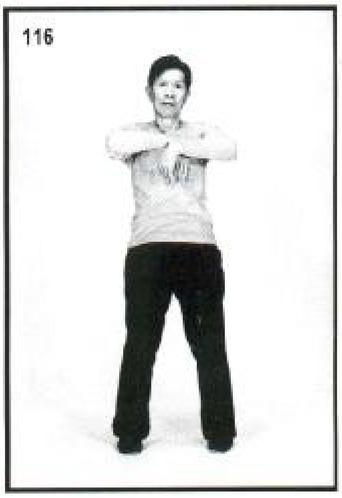


#113 —#115 Chain-punches









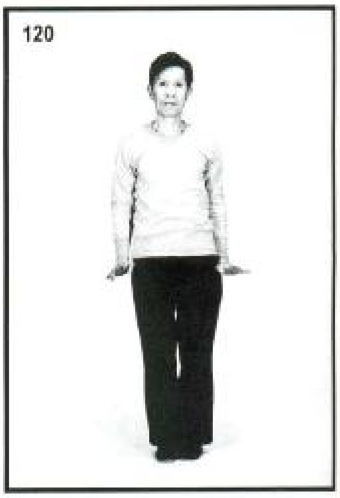
#116 — #119 From Double *Huen-sau* to Withdrawal of fists







#120 *Sau-sik* (End of the set)



CONCLUSION:

THE SIU-LIN-TAU SET DEMONSTRATED BY GRANDMASTER YIU KAY

The SIU-LIN-TAU set demonstrated by Sifu YIU KAY is quite different from the Siu-Nim-Tau set demonstrated by the late Grandmaster Yip Man, though both of them learnt Wing Chun from Great Grandmaster Ng Chung So.

Please pay attention that Sifu Yiu Kay does all the movements of different techniques with the right hand first. It is just the opposite of the Yip Man style. There is no *Fat-sau* (Whisking-arms) but instead, the Big Circling movement in the middle of the set. Also, the sequences are not exact the same as in the Yip Man Siu-Nim-Tau set.

Although Sifu Yiu Kay also talks about the *pou-ja-lak* or 'explosive power' and would totally straighten the arm when punching, he would keep an elbow immediately after the arm is totally straightened. This is also the difference between his style and the Yip Man Wing Tsun style.

They have a motto: "the position of the feet can not be wider than the distance of the shoulders". Therefore, people of the Yiu Choi style normally set a much narrower stance than the other Wing Chun or Weng Chun style. This idea also exists in the Yuen Chai Wan and Yuen Kay Shan style. Therefore, I assume that this idea may be from Yuen Chai Wan.

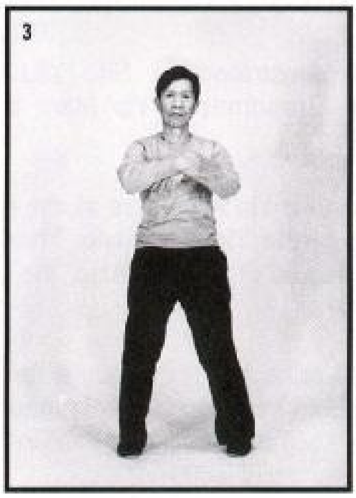
THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

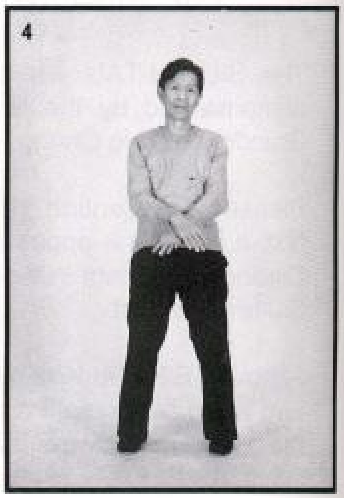
#1 — #3 Setting up the stance with Double *Huen-sau* movement *

#4 Grossed *Gaun-sau*





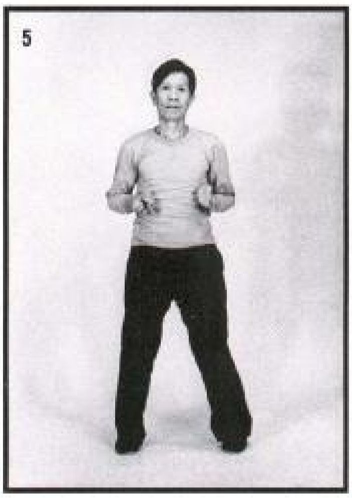


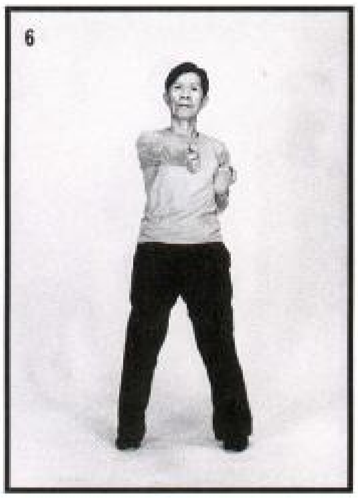


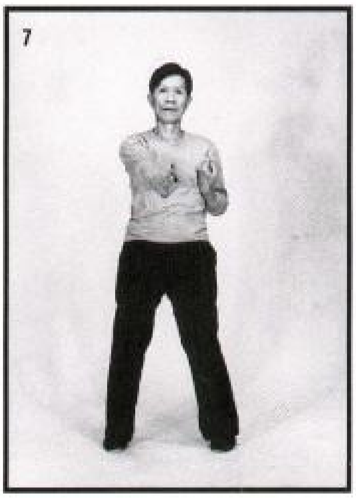
#5 Withdrawal of the right fist

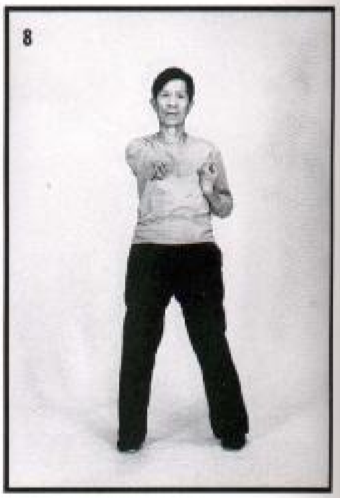
#6 Right *Yat-gee-chung-kuen*

#7 — #9 From *By-gee* to *Huen-sau* *



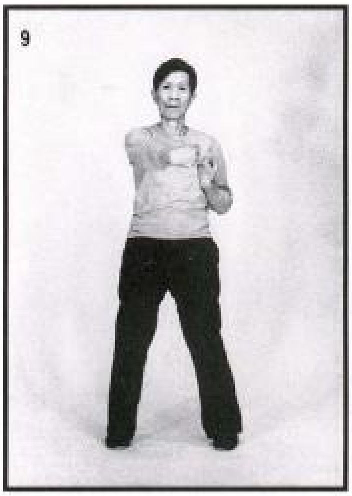


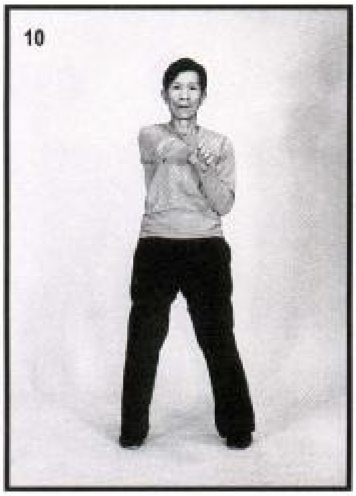




#10 Withdrawal of the right punch & launching the left punch *

#11 — #13 *By-tze* & *Huen-sau* *









THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

#14 Withdrawal of the left fist



13



14



15



16

#15 — #21 Lifting & sinking the arms for 3 times



17



18



19



20

#22 Turning to the left side

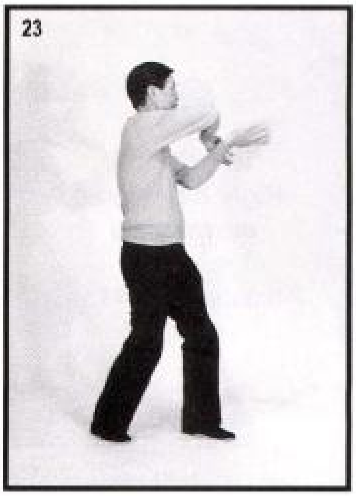
#23 — #25 *Pak-jarn-sau* for three times



21



22



23

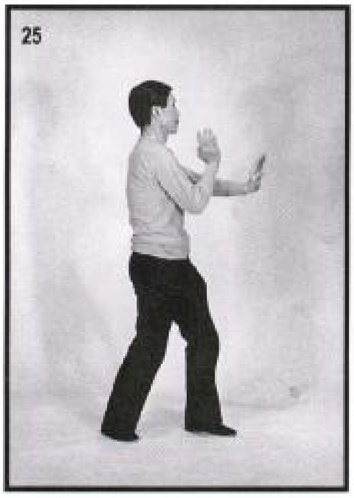


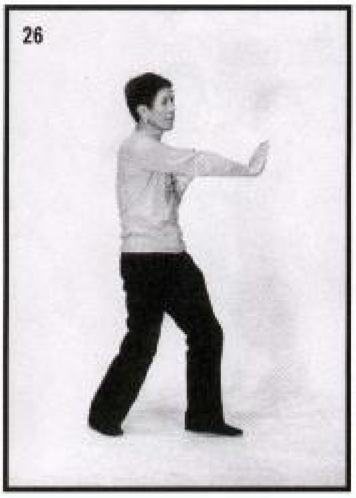
24

THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

#26 *Ching-cheung* to the left side

#27 — #28 *Fat-sau* to the right side









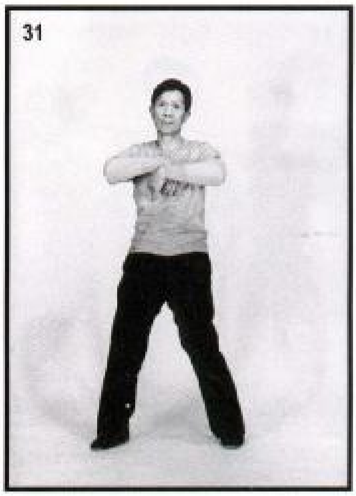
#29 Changing to *Fook-sau*

#30 Frontal *Wang-cheung*

#31 — #33 From Double *Huen-sau* to Withdrawal of fists









#35 — #36 Double *Jum-sau*



34

Repeat the Right-hand-side movements as from Illustrations #15 to #33

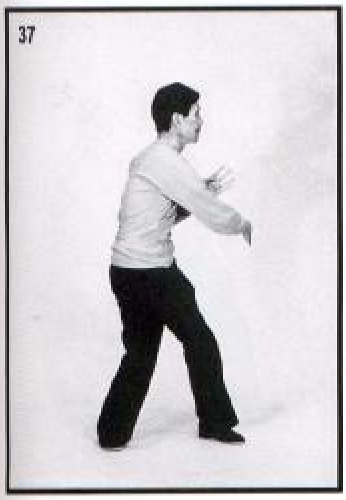




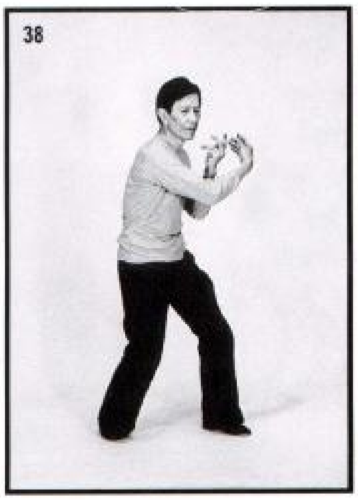
THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

#37 Turning to the left side

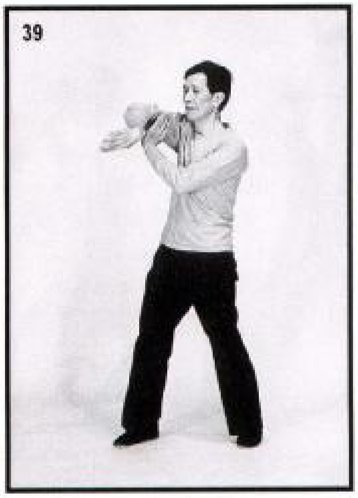
#38 — #39 Changing to right Turning *Bong-sau*



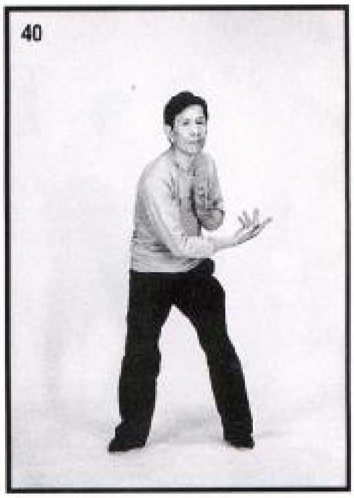
37



38



39



40

#40 — #42 Changing to Right *Lap-sau* & Left Thrusting punch

#43 — #45 From Double *Huen-sau* to Withdrawal of fists



41



42



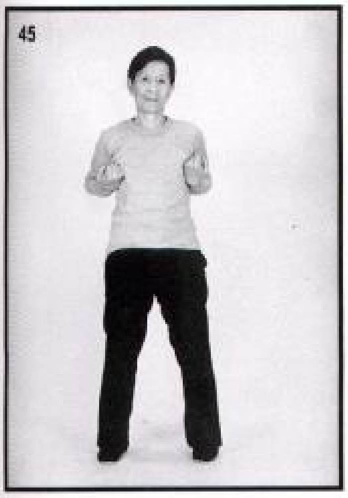
43



44

#47 Turning to the right side

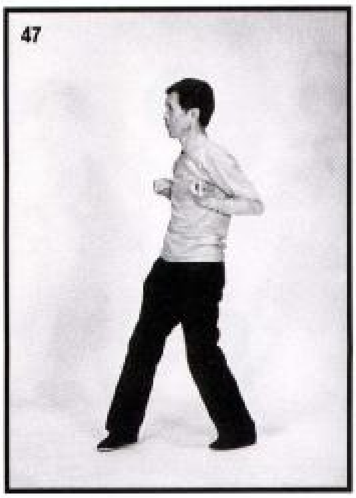
#48 Right Lower kick



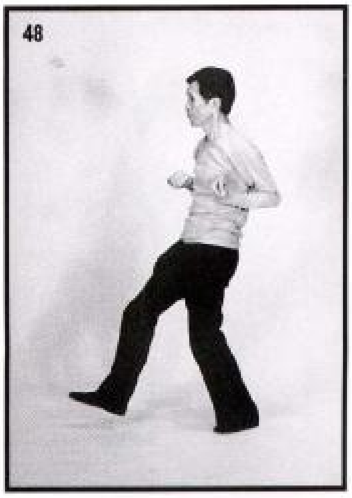
45

46

Repeat the Left-hand-side movements as from Illustrations #37 to #45



47

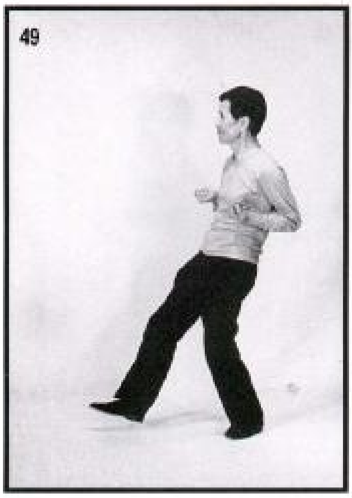


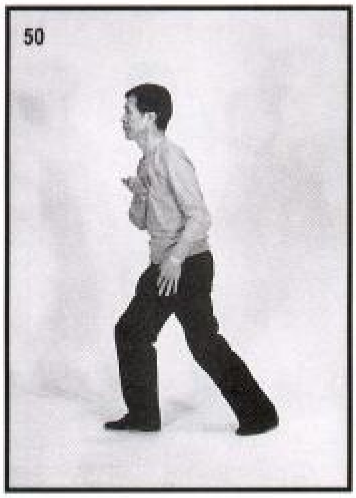
48

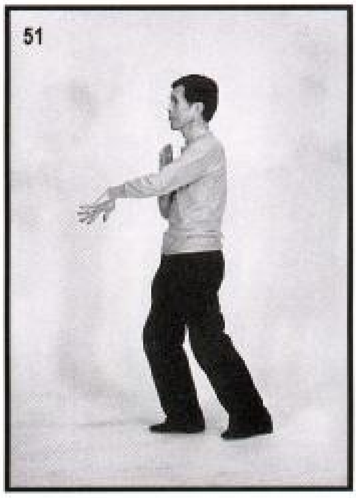
THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

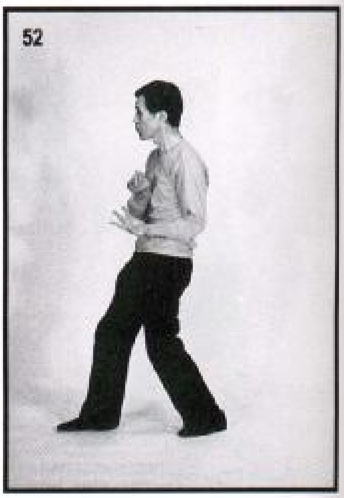
#49 — #50 Stepping down the front foot & moving forwards with a *Bong-sau* (1st time)

#52 — #53 Advancing step



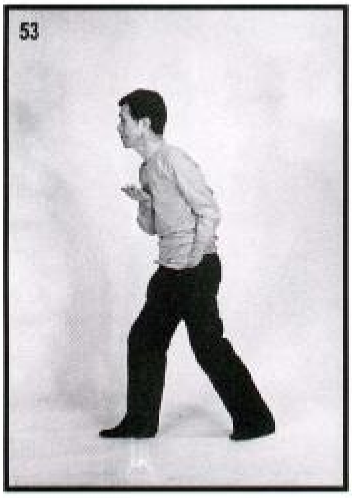


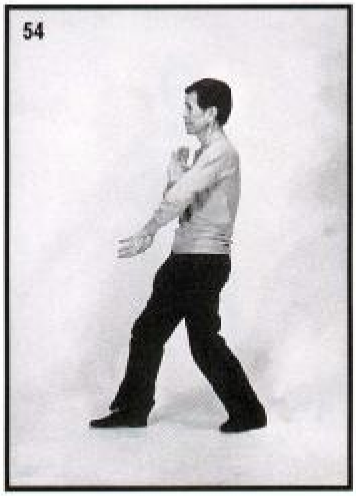


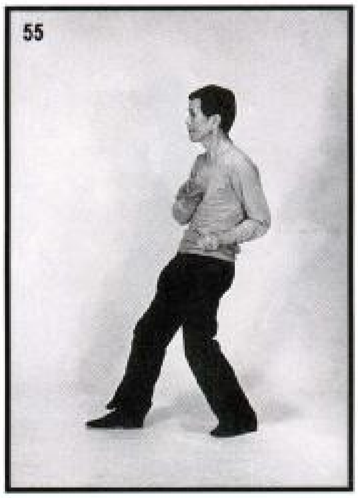


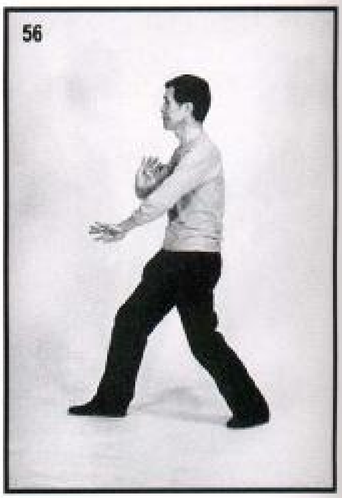
#54 Right *Bong-sau* (2nd time)

#55 — #56 Advancing step with Right *Bong-sau* (3rd time)





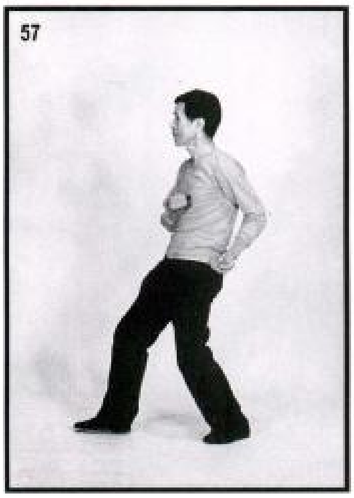


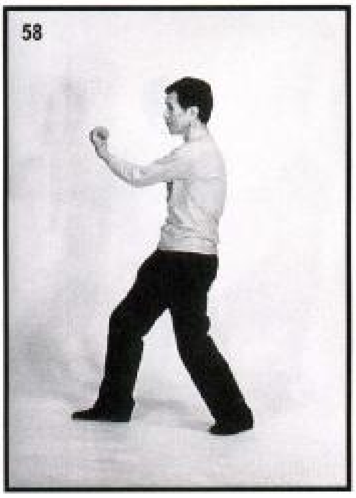


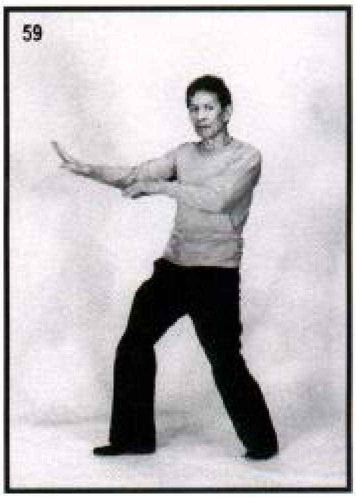
#57 — #58 *Pow-kuen* (Upward-punch)

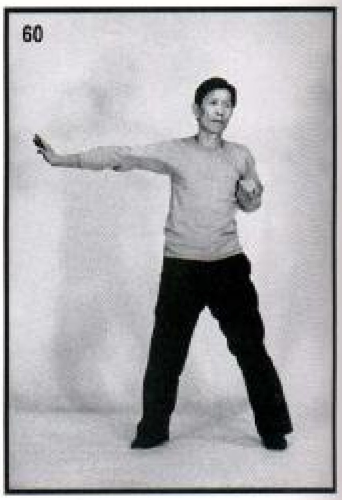
##59 Turning back to the front

#61 Right *Fat-sau*







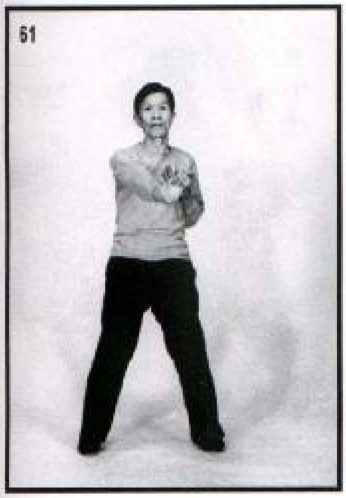


THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

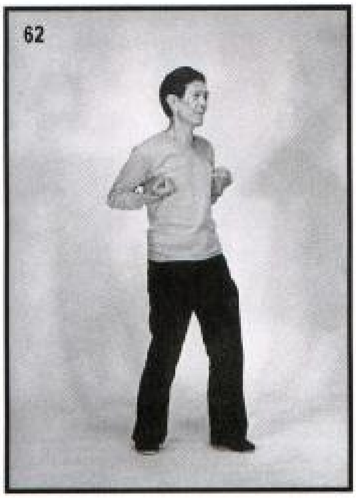
#61 Right *Gum-sau*

#62 Withdrawal of the right fist & turning to the left side

#64 — #65 Double *Huen-sau*



61



62

63

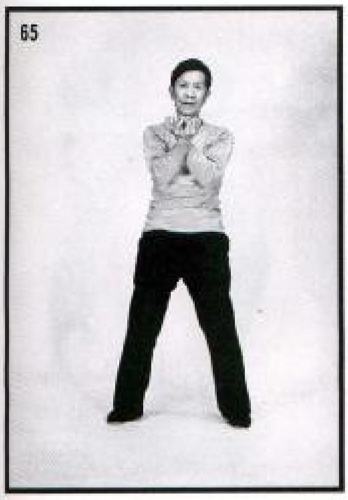
Repeat the
Left-hand-side
movements
as from
Illustrations #48
to #62



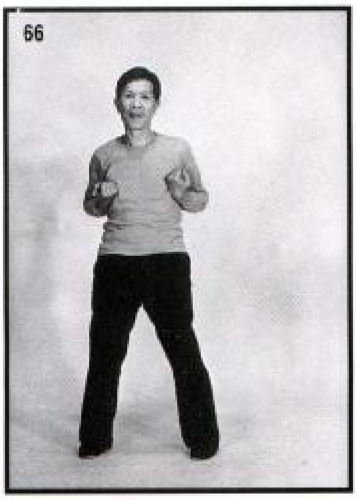
64

#66 Withdrawal of fists

#67 Turning to left side & kick



65



66



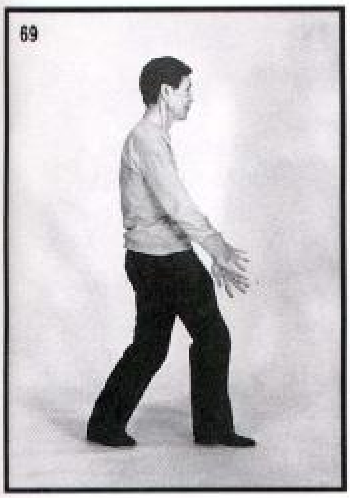
67



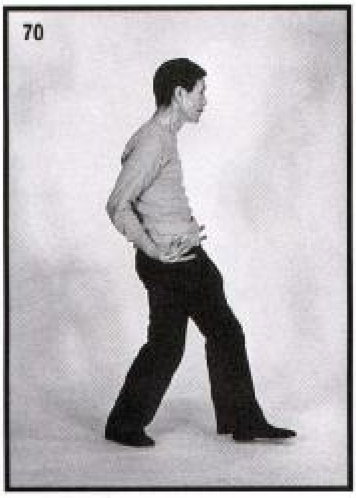
68

#68 — #69 Advancing step with Double Lower *Bong-sau* (1st time)

#70 — #71 Advancing step with Lower *Bong-sau* (2nd time)



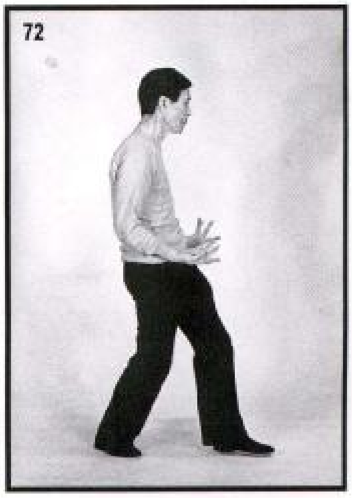
69



70



71

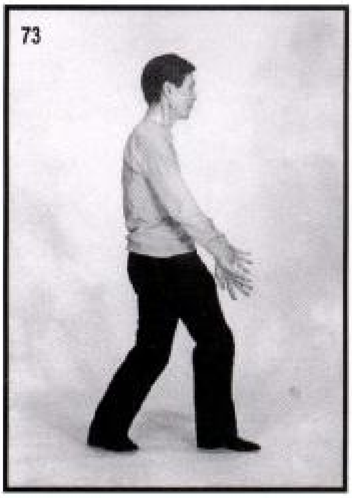


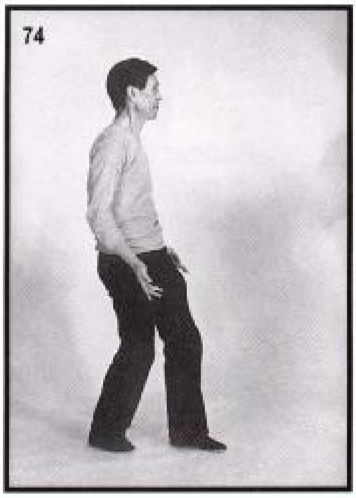
72

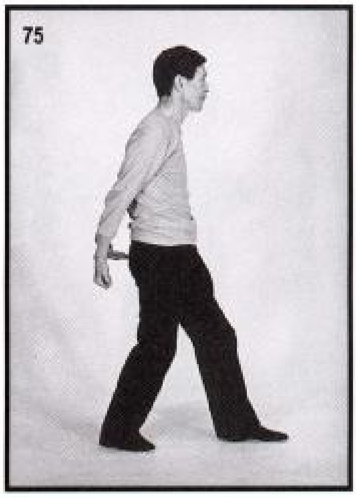
THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

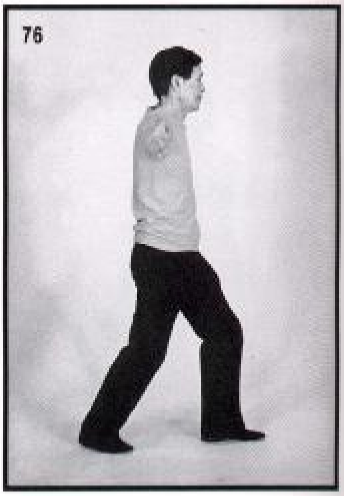
#72 — #73 Advancing step with Lower *Bong-sau* (3rd time)

#74 — #79 Advancing step with Double *Jut-sau*

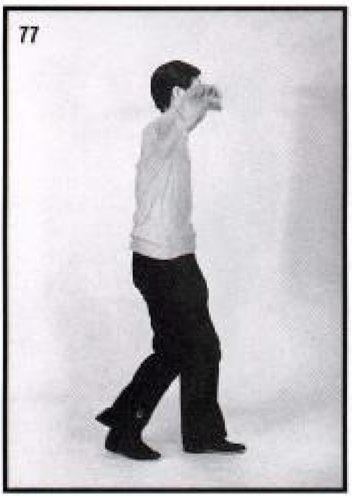


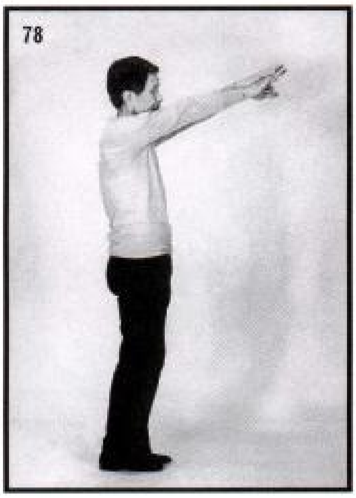






#80 Double-palm





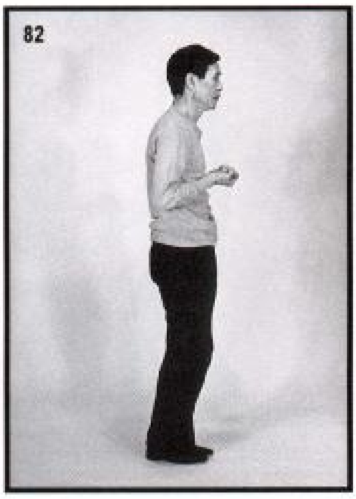




#81 — #82 Double *Huen-sau* to Withdrawal of fists

#83 Turning to the right side







84

Repeat the
Right-hand-side
movements
as from
Illustrations #67
to #83

THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

#85 — #86 Turning to the left side

#87 *Juen-sun-guek* (Turning-kick)

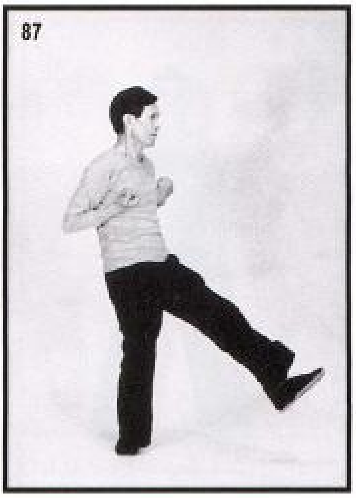
#88 —#89 Left *Gum-sau*



85



86



87

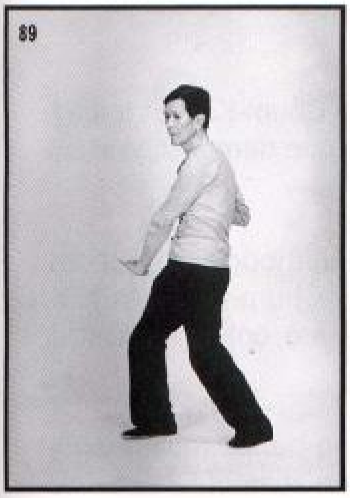


88

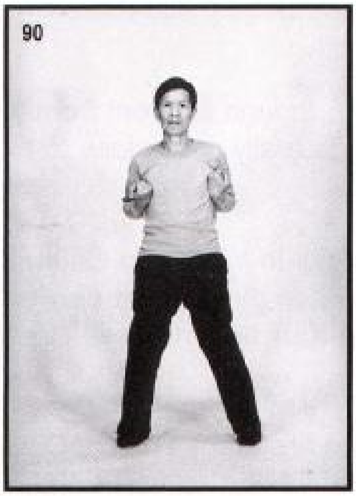
#90 Turning back to the front

#91 Right *Gum-sau*

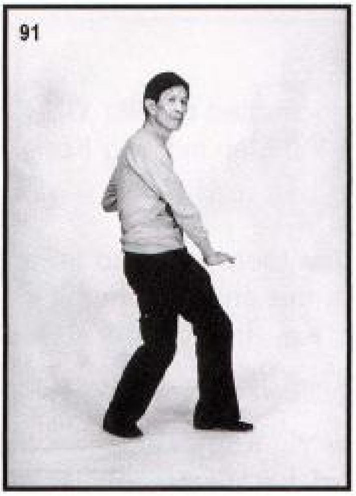
#92 — #93 Left *Gum-sau*



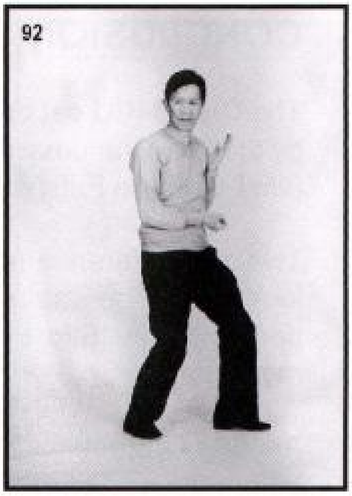
89



90



91

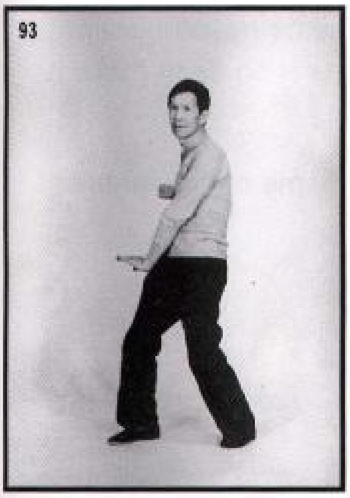


92

#94 Changing to *Jum-sau*

#95 Left *Duen-kuen* (Short-range punch)

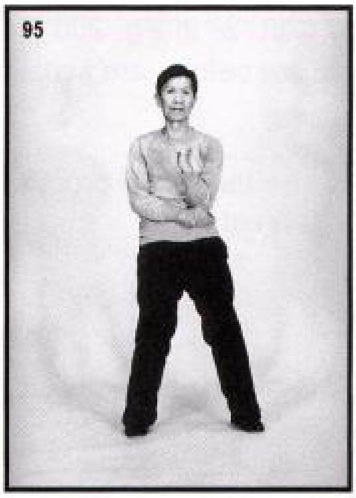
#96 Right *Duen-kuen*



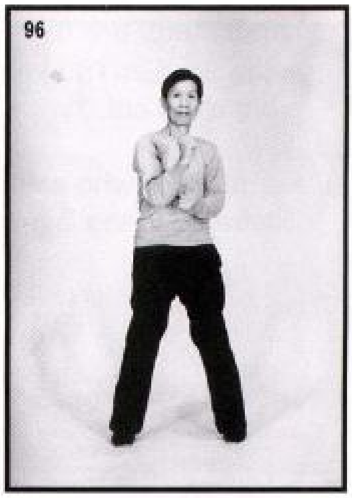
93



94



95

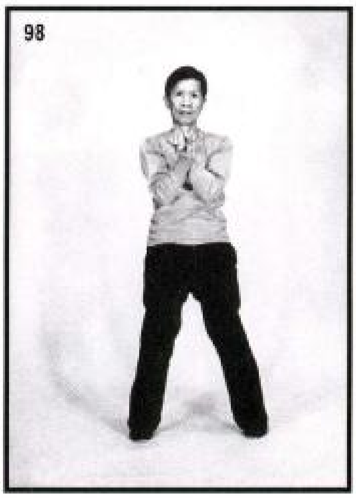


96

THE CHUM-KIU SET DEMONSTRATED BY SIFU YIU KAY

#97 — #98 Double *Huen-sau* | #99 Withdrawal of fists | #100 End of the set









CONCLUSION

The CHUM-KIU set demonstrated by Sifu YIU KAY, though different from the Chum-Kiu set taught by the late Grandmaster Yip Man in Hong Kong, is actually quite close to the one demonstrated by Sifu Lun Kai in Fatshan.

The only difference is that there are also three kicks in Yiu Kay's Chum-Kiu, though all of them look nearly the same, is the only part much closer to the Yip Man style of Chum-Kiu than that performed by Sifu Lun Kai. In Yiu Kay's Chum-Kiu, nevertheless, there are only two kicking movements.

Another characteristic in Yiu Kay's set is that there are many Double Circling-hands movements before the end of most of the movements. This does not exist in the Yip Man style of Chum-Kiu.

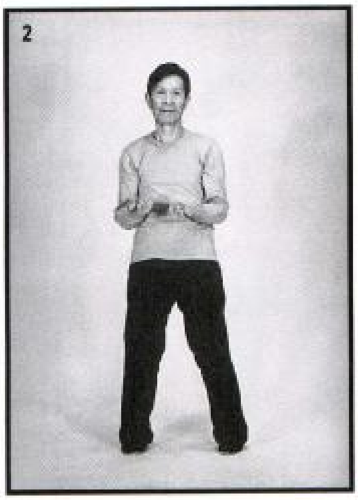
Please pay attention that some of the photographs about the fairly unimportant movements such as the *By-tze* (Swaying-fingers), Double and Single *Huen-sau* (Circling-hand and Circling-hands), etc. are marked with ∗ in Pg. 260. This type of repeated movements have appeared in the Siu-Lin-Tau kungfu set before, are simplified in the illustrations of this set so as to make it more clear-cut.

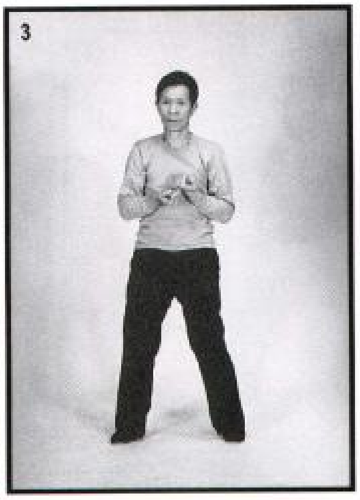
For readers who want to see the whole process in details, can refer to the same movements as illustrated in the Siu-Lin-Tau set.

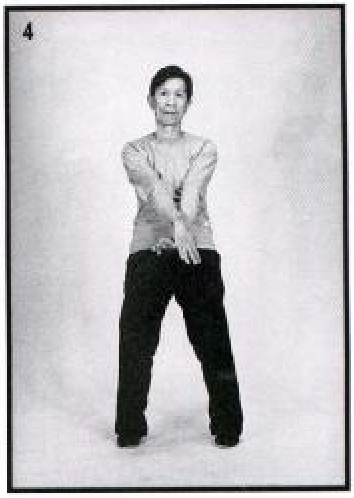
THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#1 — #3 Setting up the stance with Double *Huen-sau* movement * #4 Grossed *Gaun-sau*



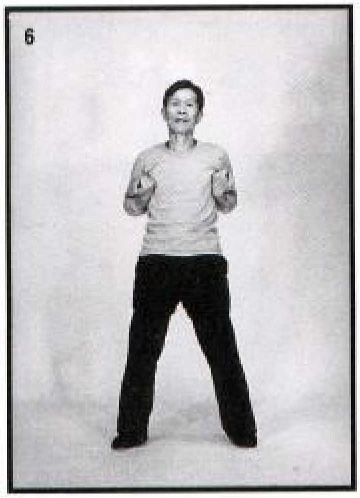


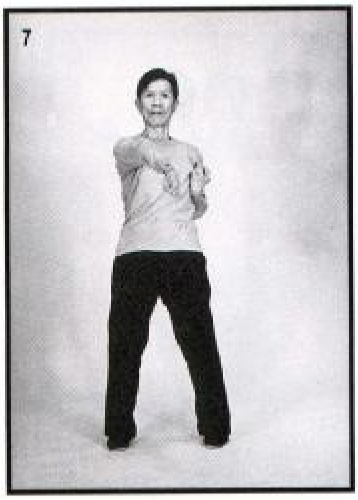




#5 — #6 Withdrawal of fists * #7 Right *Yat-gee-chung-kuen*





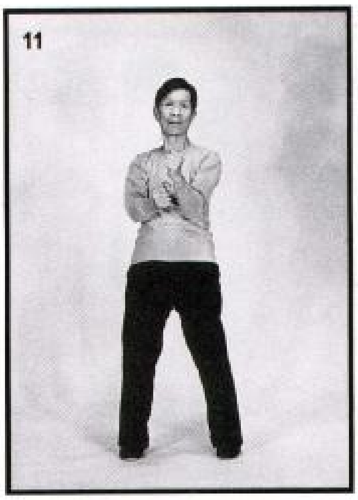




#8 — #10 From *By-gee* to *Huen-sau* * #11 — #12 Withdrawal of the right punch & launching the left *Yat-gee-chung-kuen*







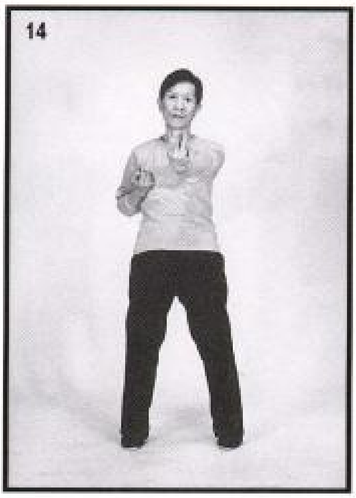


THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#13 — #15 From *By-gee* to *Huen-sau* *

#16 Withdrawal of the left fist


13

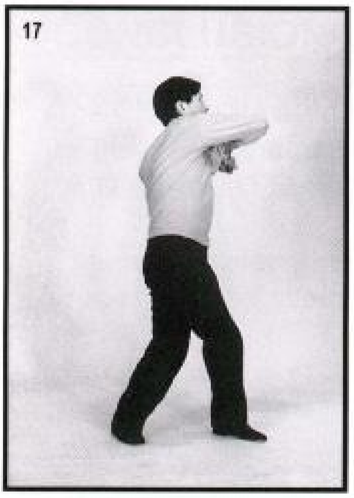

14

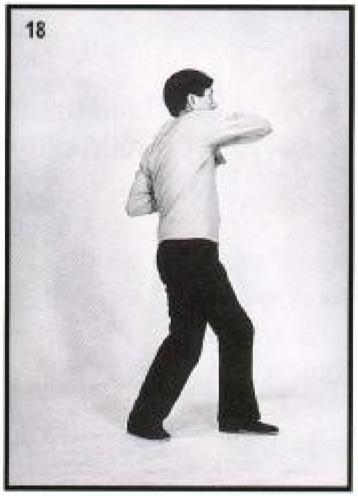

15


16

#17 — #18 *Kup-jarn* to left side (Downward over-headed elbow-strike)

#19 — 22 *Kup-jarn* to right side

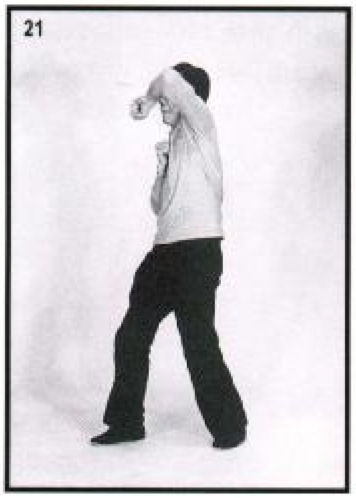

17

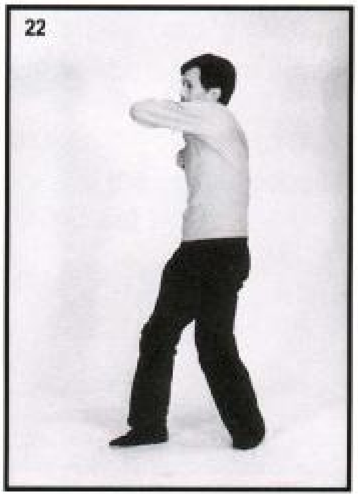

18


19

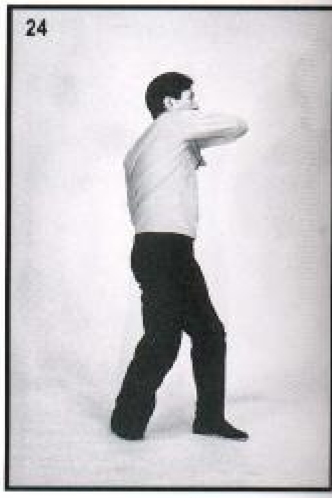

20

#23 — #24 *Kup-jarn* to left side


21

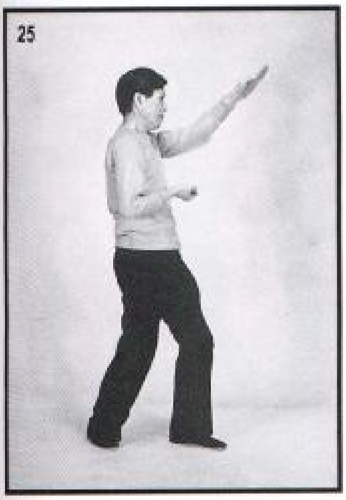

22


23

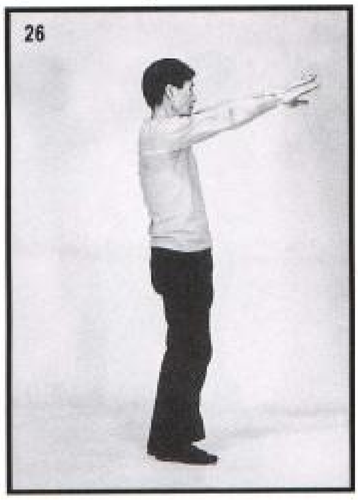

24

THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

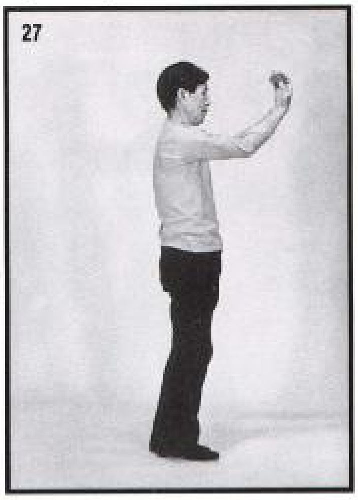
#25 Left *Biu-tze-sau* with left step

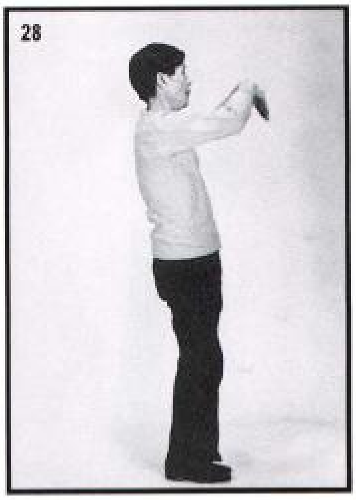


#26 Right *Biu-tze-sau* with right step

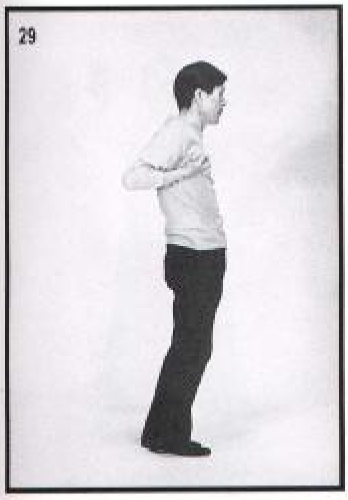


#27 — 28 Double *Huen-sau* *





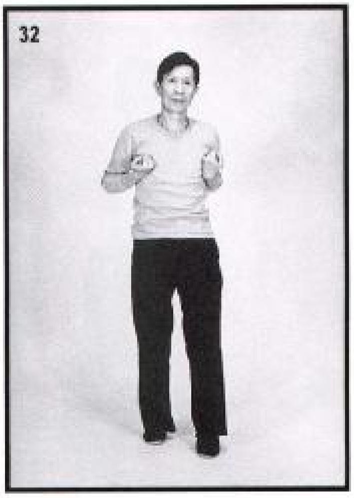
#29 Withdrawal of fists



#30 — #32 Right *Huen-guek* (circling-step)







#33 — #35 Left *Huen-guek* (circling-step)





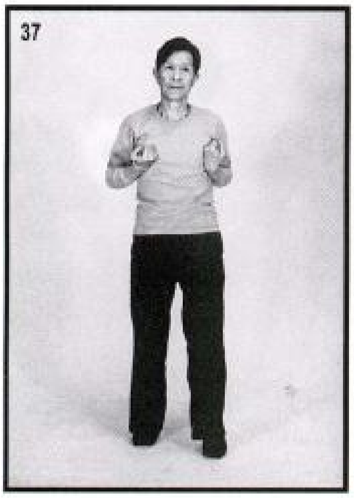


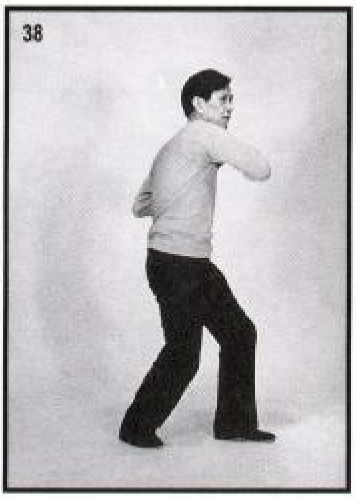
36

Repeat the
Right-hand-side
movements
as from
Illustrations #17
to #35

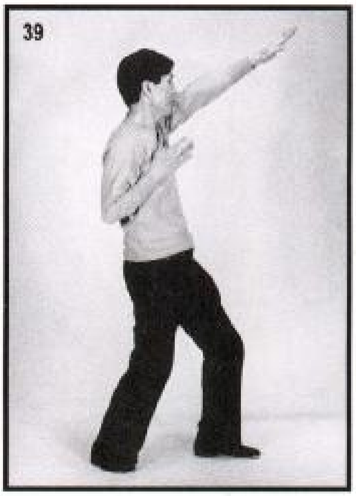
THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#37 — #38 *Kwai-jarn* to the left side (Elbow-kneeling strike)





#39 Left *Biu-tze-sau*



#40 Right *Chang-sau*



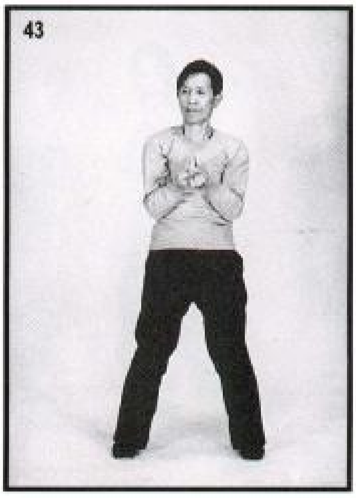
#41 Right *Fat-sau*

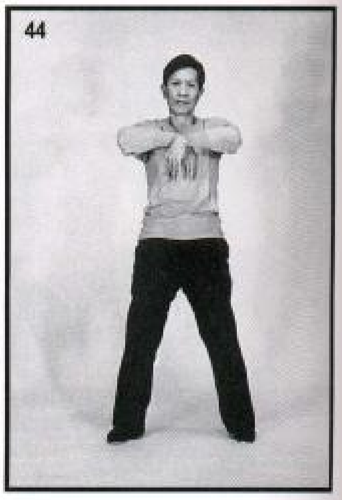


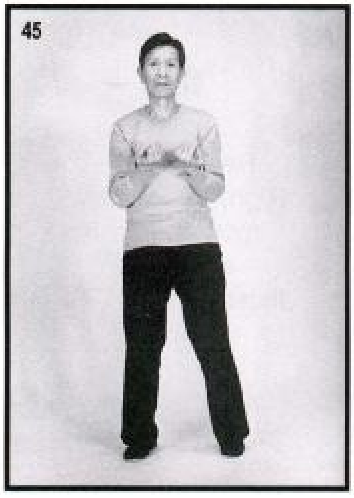
#42 Right *Fook-sau*



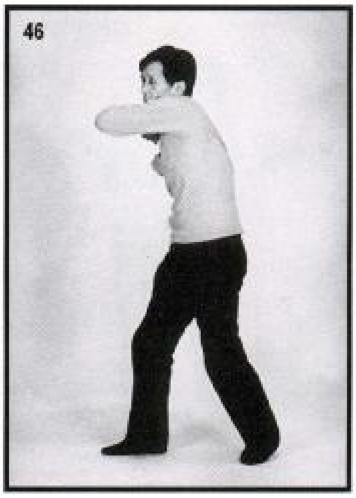
#43 — #45 Double *Huen-sau* & Withdrawal of fists

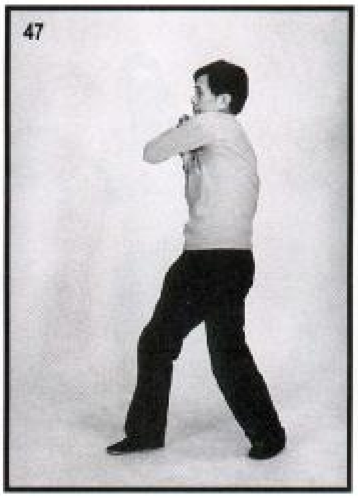






#46 — #47 *Kwai-jarn* to the right side



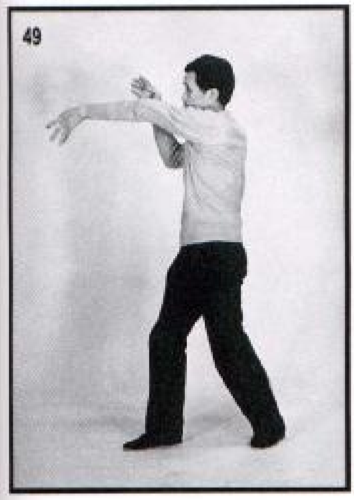


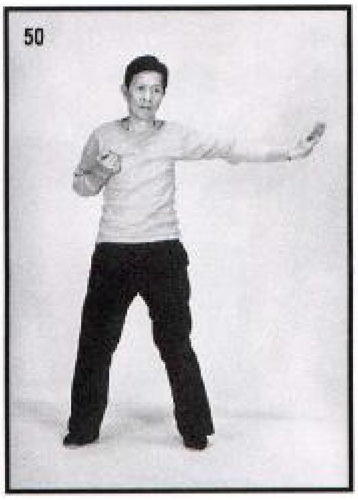
#48 Right *Biu-tze-sau*

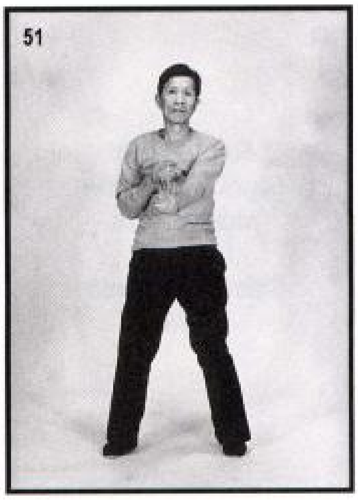


THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#49 Left *Chang-sau* **#50 Left *Fat-sau*** **#51 *Fook-sau*** **#52 — #53 Double *Huen-sau* ***

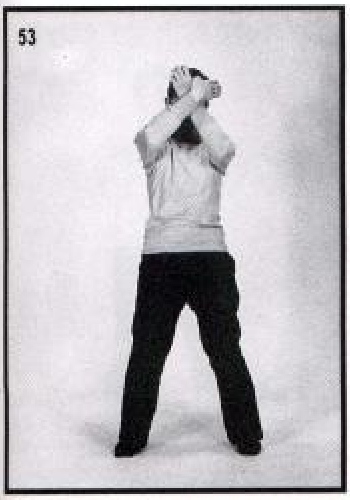


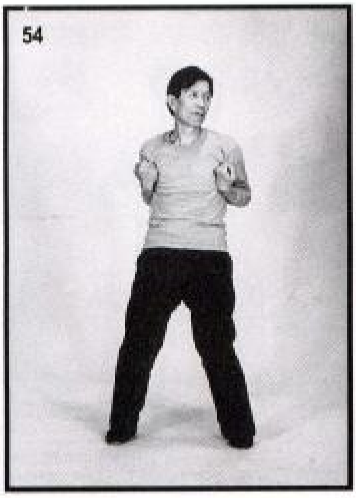


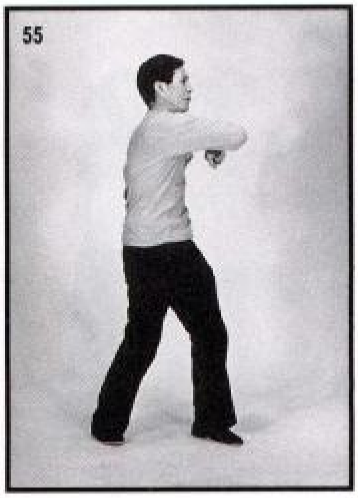


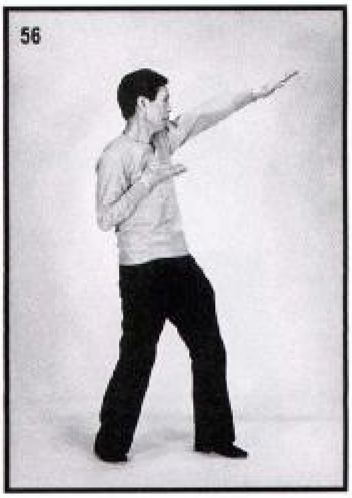


#54 Withdrawal of fists **#55 *Pie-jarn* (Horizontal Hacking-elbow) to the left side** **#56 Left *Biu-tze-sau***

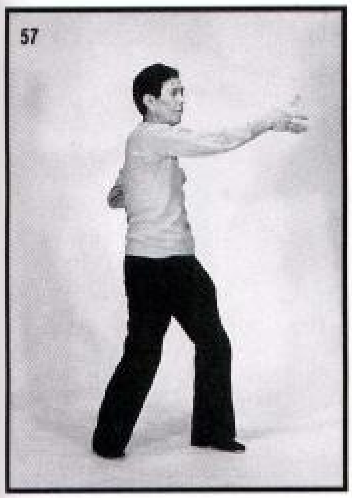


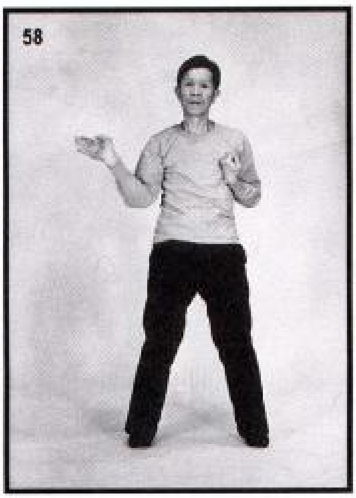


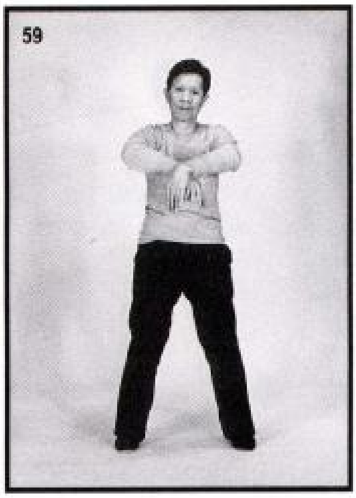




#57 Right *Chang-sau* **#58 Turning back to the front with *Wang-cheung*** **#59 — #60 Double *Huen-sau* ***









THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#61 Withdrawal of fists

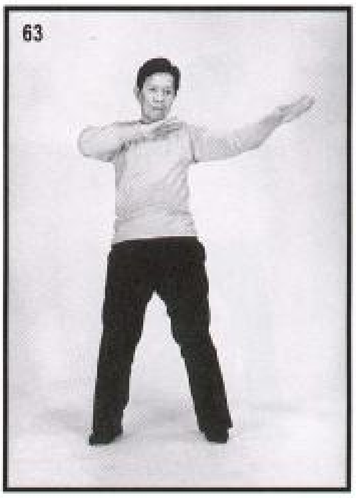


61

62

Repeat the
Right-hand-side
movements
as from
Illustrations #55
to #61

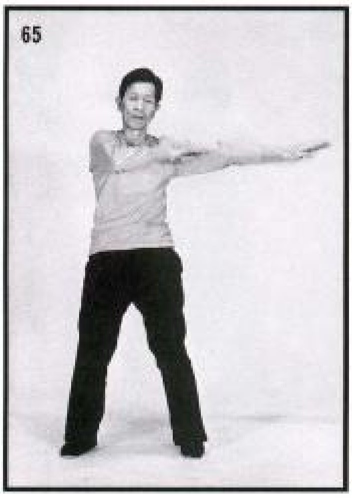
#63 — #66 Left & right *Dong-sau* movements



63



64

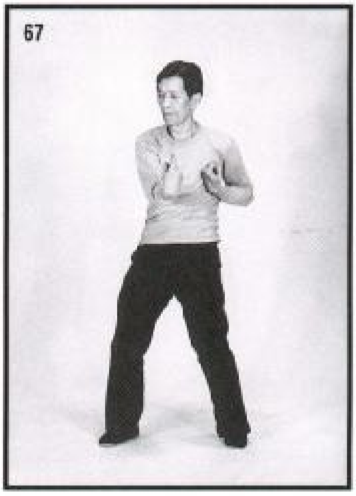


65



66

#67 — #68 Turning *Huen-fook-sau* movement (1st time)

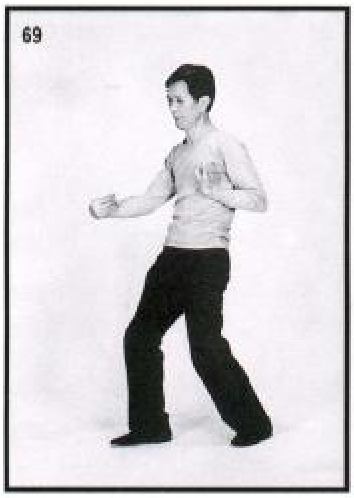


67



68

#69 — #70 Turning *Huen-fook-sau* movement (2nd time)

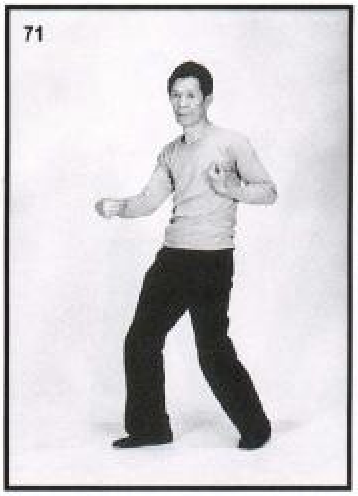


69



70

#71— #72 Turning *Huen-fook-sau* movement (3rd time)



71



72

THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#72 — #73 Double *Huen-sau* & Withdrawal of fists *

73



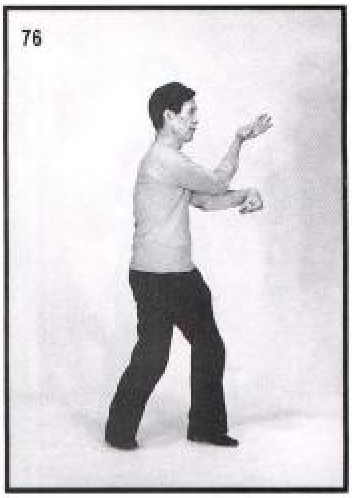
74



75

Repeat the Right-hand-side movements as from Illustrations #63 to #74

76



#76 — #77 Turning *Kau-sau* (1st time)

77

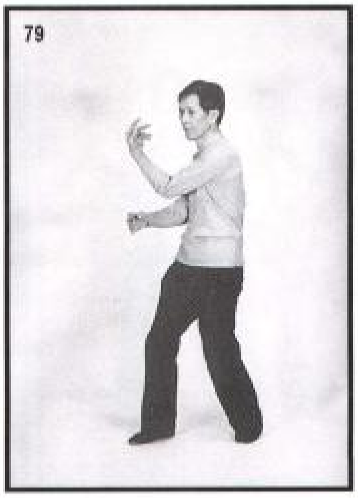


78

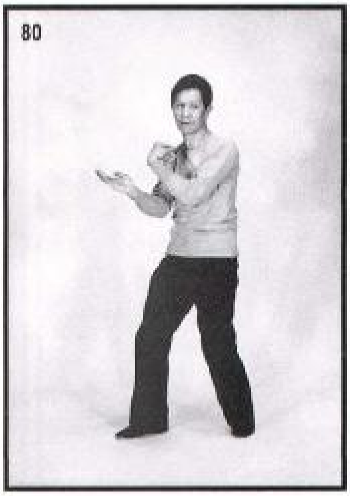


#78 — #79 Turning *Kau-sau* (2nd time)

79



80



#80 — #81 Turning *Kau-sau* (3rd time)

81



82



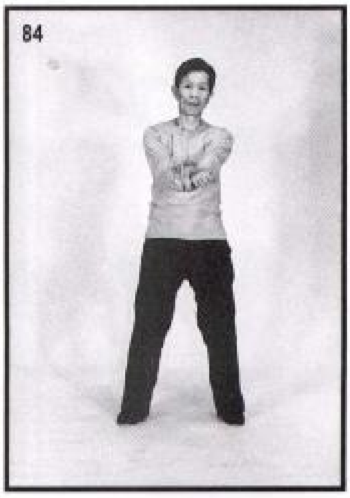
#83 Turning back to the front

83



84 — #85 *Tut-sau*

84



THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#86 — #88 Double *Huen-sau* & Withdrawal of fists *


85


86


87


88

#90 — #92 *Shang Kam-na-sau* (Double grappling-hands)

89

Repeat the Right-hand-side movements as from Illustrations #76 to #88


90


91


92

#93 Turning to right side

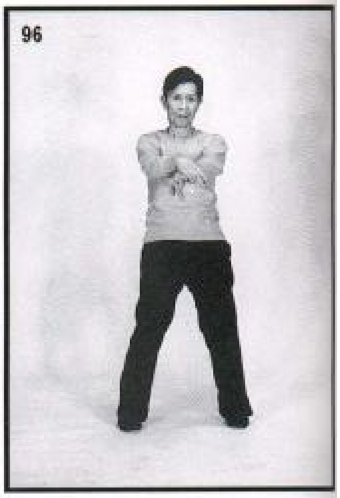
#94 Back to the front

#95 *Dai Chang-sau* (Lower Spade-hand)


93


94


95


96

THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

#96 — #99 Double *Huen-sau* & Withdrawal of fists

97


98

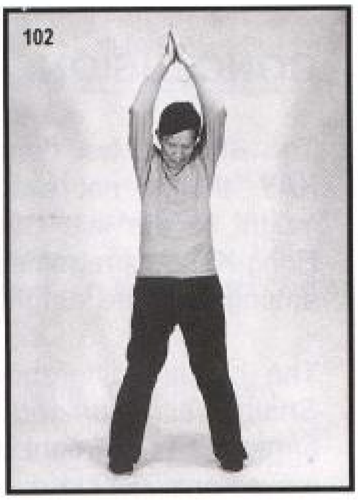

99

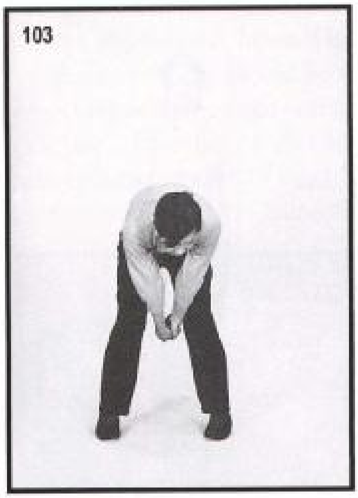

100

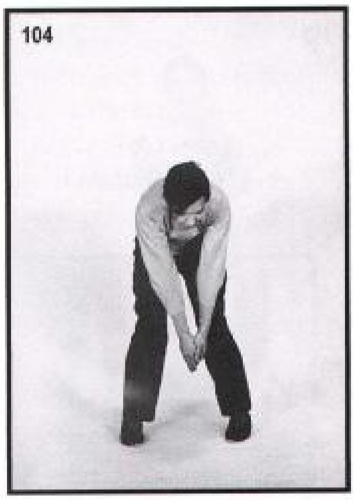
Repeat the
Right-hand-side
movements
as from
Illustrations #90
to #99

#101 — #111 *Dai-Che-lun-sau* (Big Wheeling-arms)

101

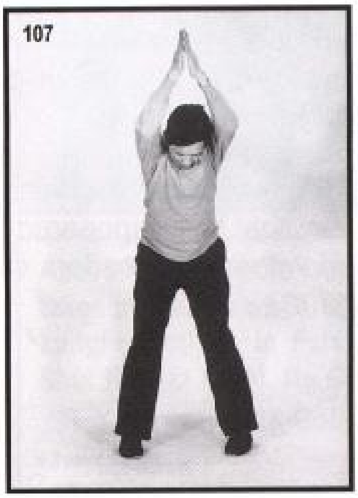

102


103


104


105

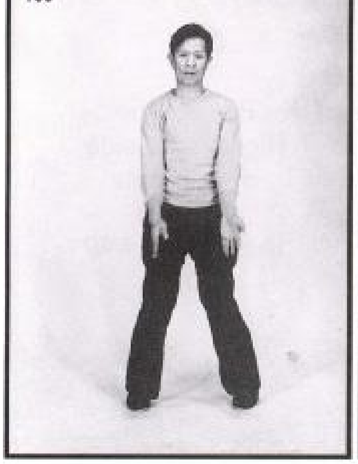

106


107


108


THE BIU-TZE SET DEMONSTRATED BY SIFU YIU KAY

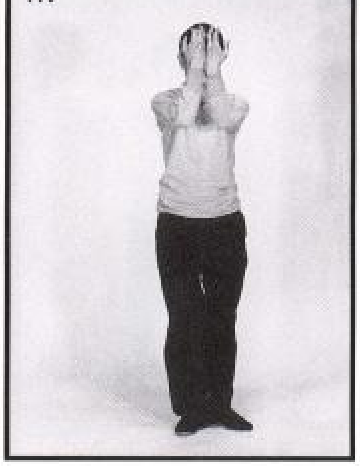
109



110



111

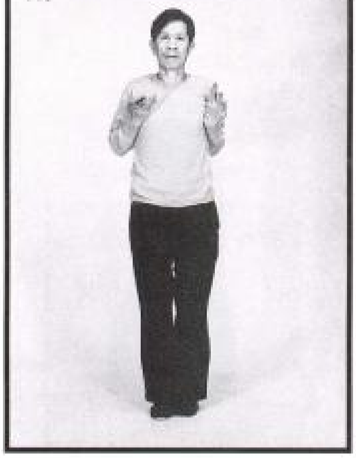


112

Repeat the Same movement as from Illustrations #101 to #111 for three times

#113 — #114 *Sau-sik* (End of the set)

113



114



CONCLUSION

The BIU-TZE set demonstrated by Sifu YIU KAY, though not exactly the same as that taught by the late Grandmaster Yip Man in Hong Kong, is regarded to be the closest one among the three kungfu sets.

The biggest difference is that there is no *Shang-Har Gaun-sau* (High-&-low Splitting-arms) but Left & right *Kau-sau* (Plucking-arm) movements in Yiu Kay's Biu-Tze.

Further, there are three different elbow-striking techniques. They are *Kup-jarn* (扱踭), *Kwai-jarn* (跪踭) and *Pie-jarn* (批踭) movements. *Kup-jarn* is the elbow striking from over-head downwards. *Kwai-jarn* is the elbow striking diagonally downwards with the lower arm-bone (ulna) as the blade of the knife to hurt the rib-bones of the enemy. Whereas the *Pie-jarn* is the elbow hacking horizontally from left to right, or vice versa, with the turning power of the stance.

As in the former set, some of the photographs for the fairly unimportant movements, such as the *By-tze*, *Huen-sau*, etc. that have appeared in the Siu-Lin-Tau kungfu set, are omitted in this set. They are all marked with a ＊. Readers can see the same movements in details as in the illustrations of the Siu-Lin-Tau set.

Sifu Fok Chiu of Ng Chung So Style

自吳仲素門下的霍超師傅

Information Supplied by Sifu Fok Chiu

An unmixed Ng Chung So Wing Chun Pugilist

Sifu Fok Chiu (**霍超**) is the *si-dai* or 'younger kungfu brother' of the late Sifu Yiu Kay. However, he may be a much pure Ng Chung So style practitioner than most of his *si-hings!*

Before Sifu Fok Chiu became a student of the late Grandmaster Yiu Choi, he had been a student of Sifu **Leung Fook Chor** (**梁福初**), the headstudent of the late Great Grandmaster Ng Chung So. At that time, Leung Fook Chor was almost seventy, yet Fok Chiu was just a 16-year-old kid!

Leung Fook Chor & his 'Chong-Kuen'

Fok Chiu became the student the Leung Fook Chor in about 1945 or 1946. From his first *si-fu,* he learnt the Siu-Nim-Tau, Chum-Kiu, Wooden Dummy set and most of all, a special set called *'Chong-Kuen'* (**樁拳**) or the 'Fighting-posture Set' which is not the same as the 116 or 108 Wooden Dummy set taught by the other grandmasters of Wing Chun or Wing Tsun styles.

The Chong-Kuen is a set taught by his first instructor specially for fighting. In this kungfu set, there are single and double punches, different attacking and defending hand-techniques, steps, and the most interesting techniques are the four chain-kicks.

In the early 50s, Fok Chiu became the 3rd student of **Grandmaster Yiu Choi**. As he had learnt most of the kungfu sets from Sifu Leung Fook Chor, he might be the only one to know the 'Wooden Dummy Techniques' from the Ng Chung So Wing Chun (WingTsun) style.

Other than these, Sifu Fok Chiu had also learnt the Bamboo Dummy Techniques from Sifu Yiu Choi. Sifu Fok Chiu told me, besides the eight basic hand-techniques, there should be four more kicking techniques working with the hand-techniques on the bamboo dummy. Therefore, it should totally tewlve basic movements instead of eight basic movements as demonstrated by the late Sifu Yiu Kay.



Above: A rare photo treasured by Sifu Fok Chiu, taken in the 70s when Sifu Fok Chiu was with his kungfu brothers in Fatshan. (Left to right) Lam Shui Bor (林瑞波), Ng Chat (吳七), Fok Chiu (霍超), Yiu Kay (姚祺), Goh Bing (高炳) & Lam Shui Man (林瑞文).



Above: Sifu Fok Chiu performing a 'Yee-Gee Dao' movement in his kungfu school in the 70s. The instrument on the wall below a wall-bag is a 5-hole bamboo dummy.

Below: Another rare photo taken in Fatshan before Sifu Fok Chiu moved to Hong Kong. (Left to right) Sifu Yiu Kay (3rd), Sifu Ho Hoi Lam (4th) the headstudent of Yiu Kay, Sifu Fok Chiu (5th), Sifu Goh Bing (6th), Sifu Lam Shui Man (7th) & the students of Goh Bing, the *Dai-Si-Hing* or 1st student of Great Grandmaster Yiu Choi



12 Basic techniques on Bamboo Dummy

According to Sifu Fok Chiu, the Bamboo Dummy techniques were not founded by Kok Bo Chuen or Law Marn Kung but Yuen Chai Wan. In the beginning, the beginner should practice his hand-techniques with only one bamboo-arm. Then he can practice with two, three or more, until totally seven.

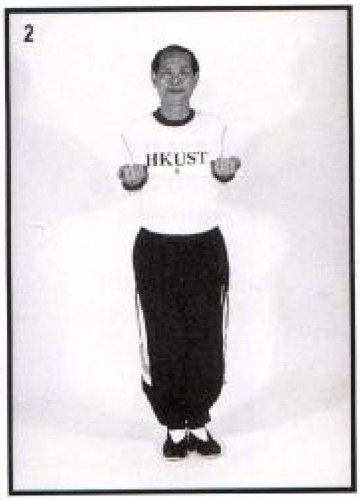
In the Mid 70s, Sifu Fok Chiu moved to Hong Kong. He settled down in the Kowloon side and had opened a Wing Chun school somewhere in Sun Po Kong. Some troublemakers had challenged him during that period. However, he beat up all of them and later gained a title by the newspapers as "The Mysterious Kungfu Expert at the foot of the Lion Mountain". It is a pity he had to close his kungfu school due to the high living standard and low income. No matter how, he had taught quite a few students at that time and some of them have become Wing Chun kungfu instructors in Hong Kong, the USA, Canada, and even England

The 70-year-old Sifu Fok Chiu is now retired and still in very good health. Although he is so humble to say that he is no more a Wing Chun expert because he has forgotten most of the techniques, he still can move very fast when he gives a demonstration of the so-called "long-forgotten Chong-Kuen" for photographing.

THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#1 — #4 Setting up the stance

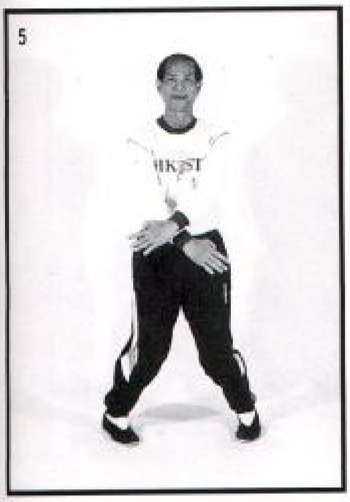








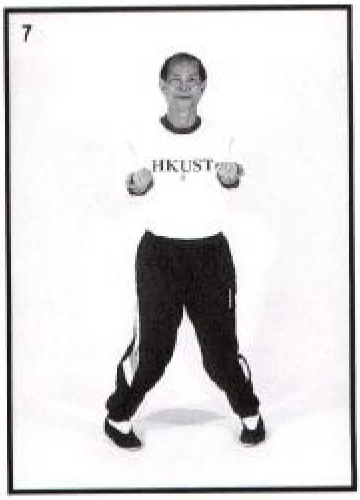
#5 Grossed *Gaun-sau*



#6 Crossed *Tan-sau*



#7 Withdrawal of fists



#8 — #9 Left *Yat-gee-chung-kuen*



#10 — #13 From *Tan-sau* & *Huen-sau*









THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#14 Withdrawal of the right fist

#16 Turning to the left side

13



14



15

Repeat the Right-hand-side movements as from Illustrations #8 to #14

16



#17 Left stepping punch

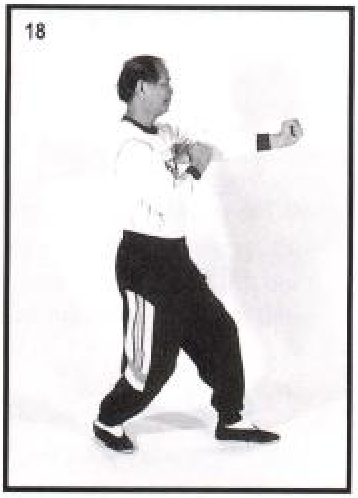
#18 — #19 Right stepping punch

#20 Double *Jum-sau*

17



18



19



20



#21 *Shang-har Gaun-sau*

#22— #23 *Lan-sau* to the left side

#24 — #25 *Lan-sau* with *chung-kuen*

21



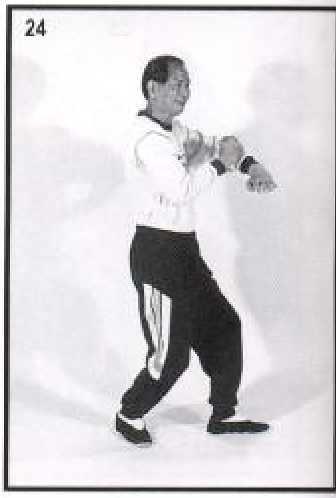
22



23



24

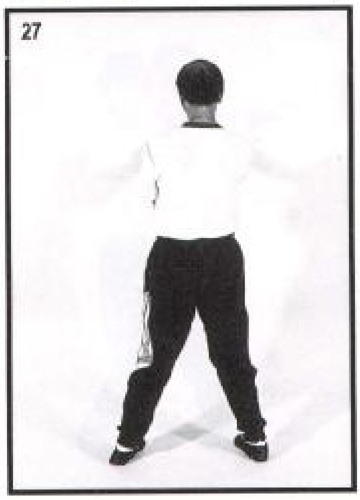


THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#26 — #27 Turning to the back side with *Dui-chong-sau (alias 'Man-lo sau')* #28 Front view of back side









#29 *Kwun-sau* to left side #30 — #31 *Shang-kuen* (Double-punch) #32 Turning to the left with *Lan-sau*









#33 *Biu-tze-sau* #34 — #35 Turning to the right with *Po-pai-cheung* (Double-palm)









THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#36 —#38 *Lin-wan-shat-geng-sau* (Chain Throat-cutting-hand) #39 — #40 Turning to the front with right Thrusting-punch



37



38



39



40

#41 *Tan-sau*

#42 *Huen-sau*

#43 — #44 Withdrawal of right fist



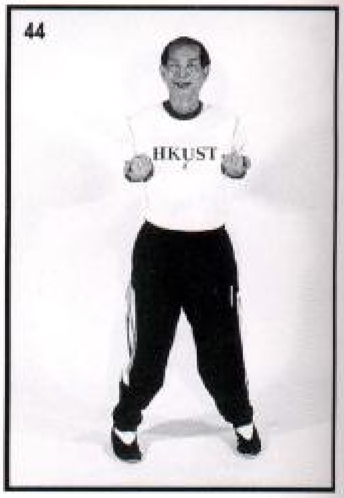
41



42



43



44

#46 Turning to the right with *Kup-jarn* #47 *Pow-jarn* (Upward-elbow strike) #49 *Fat-sau*

45

Repeat the Right-hand-side movements as from Illustrations #28 to #44



46



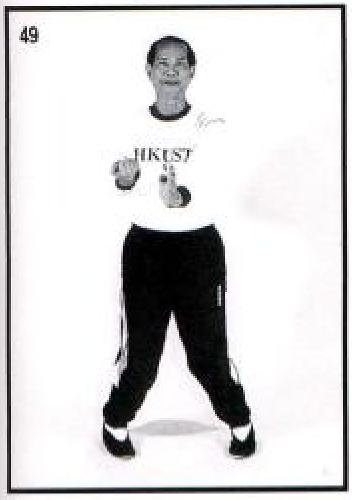
47



48

THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#49 Turning back to the front with *Jum-sau*



#50 — #51 *Tut-sau*





#52 *Tan-sau*



#53 *Huen-sau*



#54 —#55 Withdrawal of right fist





56

Repeat the Right-hand-side movements as from Illustrations #46 to #55

#57 *Chin-chai-geuk*



#58 *Wang-chai-guek*



#59 *Che-chai-guek*



#60 *Wang-chang-guek*



THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#61 *Yee-gee-kim-yeung-ma*

#63 — #65 *Lin-wan-chung-kuen*

61



62

Repeat the Right-hand-side movements as from Illustrations #55 to #61

63



64

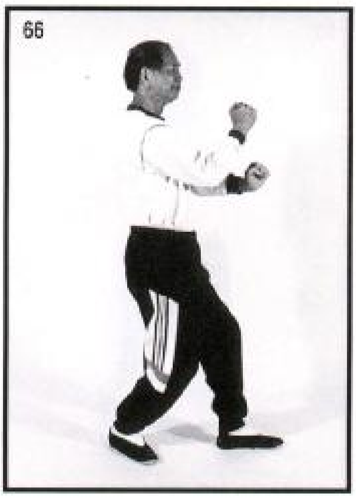


#66 — #69 Turning to left side with *Lin-wan-chung-kuen*

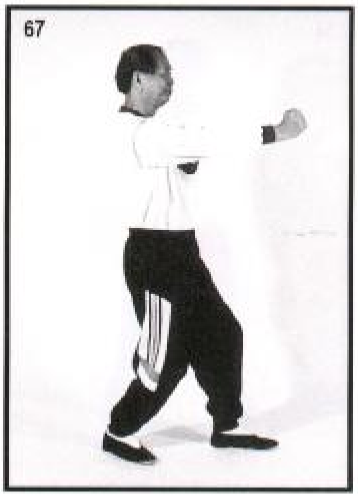
65



66



67

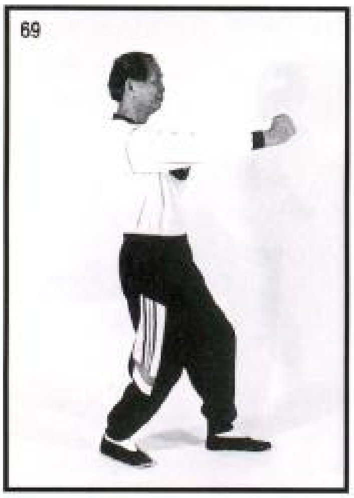


68



#71 — #73 Turning back to the front with *Shang-kuen*

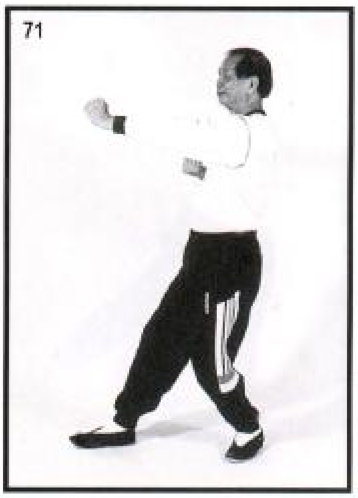
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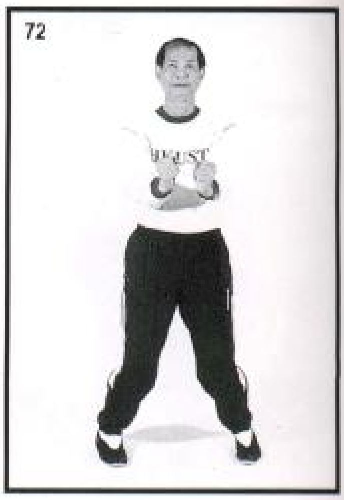
70

Repeat the Right-hand-side movements as from Illustrations #66 to #68

71

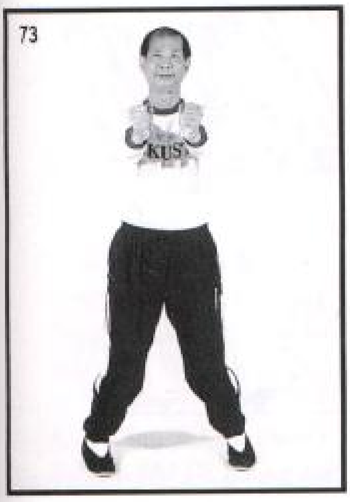


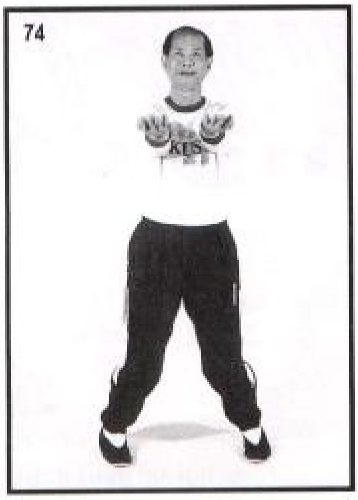
72



THE CHONG-KUEN SET DEMONSTRATED BY SIFU FOK CHIU

#74 *Shang Tan-sau* #75 — #77 *Shang Huen-sau*

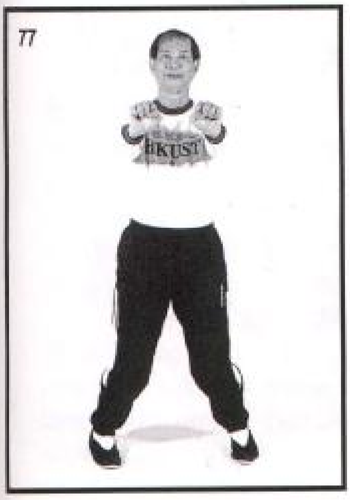


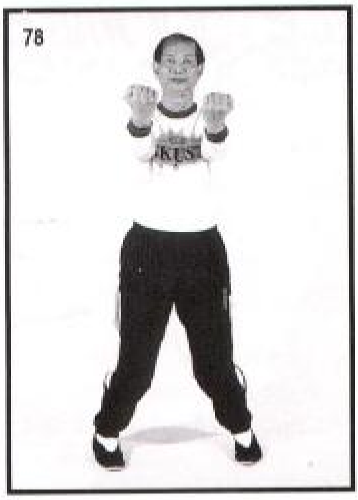


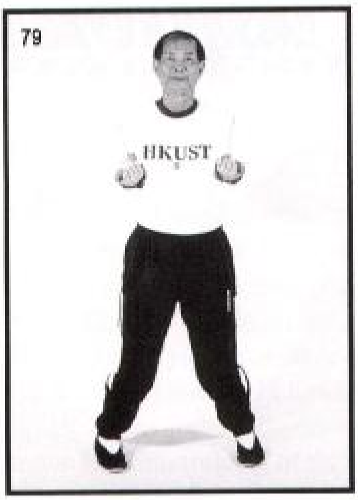


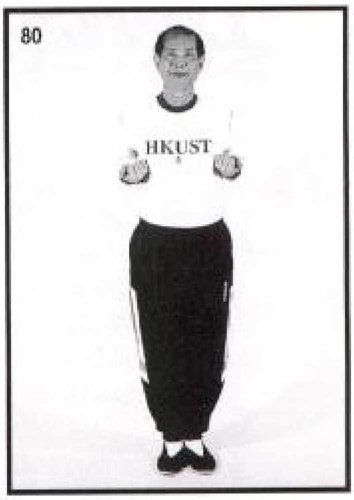


#78 — #89 Withdrawal of fists #80 *Sau-sik* (End of the set)









CONCLUSION

It is very surprising that Sifu Fok Chiu's Wing Chun movements are so much alike in appearance of the movements as in the Yip Man Wing Tsun (Wing Chun) style! No wonder, from the movements he performed, we can see that Sifu Fok Chiu is really a much purer Ng Chung So style followers than the others.

Although the *Chong-Kuen* does not exist in the other branches of Wing Chun or Weng Chun, it is more or less a set mixed up with movements from the Siu-Nim-Tau, Chum-Kiu, Biu-Tze and even the Wooden Dummy sets. I assume that it may be a set created by Sifu Fok Chiu's first instructor Leung Fook Chor.

No matter how, there are quite a lot of movements which can be applied under practical fighting situations.

Sifu Fung Chun

Sifu Fung Chun

& His

& His

Side-Positioning Wing Chun

Side-Positioning Wing Chun

Style

Style

馮振偏身詠春拳

Information Supplied by Sifu Fung Chun

The highest-ranking Wing Chun Practitioner Still Alive

Although Sifu **Fung Chun** is not as old as some of the other elderly 詠春 (Wing Chun) people, he can be regarded as the most senior surviving Wing Chun man.

The 74-year-old Sifu Fung Chun was born in **Ku Lo (古勞),** the hometown of the great Dr Leung Jan. When Fung Chun was 17 years old, he learnt Wing Chun from Sifu **Wong Wah Saam (王華三).** At that time, Wong was 76 years old. *(Note 1)*

According to Sifu Fung Chun, this story began when the 70-year-old Dr Leung Jan retired from his job as a herbal doctor in Fatshan and went back to Ku Lo, a town in the Hokshan Precinct.

The aged 'King of Wing Tsun (Wing Chun)' soon became very bored in his retirement. He decided to teach four youngsters for fun. These four young students were **Wong Wah Saam, Yik Ying (易英), Dai Mui (大妹)** and **Sai Mui (細妹)**. Although *Dai Mui* means 'Older Sister', and *Sai Mui* means 'Younger Sister', were actually the nicknames of the two nephews of Dr Leung Jan. Sifu Fung Chun has forgotten their real names. In fact they were not girls but young men! *(Note 2)*

When Wong Wah Saam was 23 years old, he became Leung Jan's student. Wong was short and thin, but a tough kung fu practitioner. He learnt with Leung Jan for a while until the old doctor died in his mid seventies. *(Note 3)*

The manner in which Dr Leung Jan taught these four country-boys was not quite the same as that in which he had taught his earlier students in Fatshan. Perhaps, at the time Dr Leung Jan lived in Fatshan, he was much younger and stronger. Therefore, he could have plenty of time to teach his senior students. Those students, including Wah the Money Changer, Kwai the Pork-Seller, Kay the Rascal and else, could learn as much as possible from their *si-fu* Dr Leung Jan due to the unlimited long period of learning and practicing. However, as a retired old doctor, he did not teach the same version of his art to his four young students in Ku Lo but a modified and simplified system. This simplified system was later called 偏身詠春 ***Pin-Sun Wing Chun*** or **'Side-Positioning Wing Chun'** style by its practitioners.

As the name indicates, the 'Side-Positioning Wing Chun' style emphasizes attacking and defending moves to the sides of the opponent. This runs contrary to the principles of the other styles of Wing Chun or Weng Chun, especially of the Yip Man Wing Tsun style, in which they emphasize the 'nose-to-nose' fighting tactic.

The Simplified Wing Chun Techniques

According to Sifu Fung Chun, there are only thirty-six movements in this style. These movements are subdivided into twelve sections of fighting techniques. Each section consists of three movements. The first three movements are for attacking and the second three movements are for counter-attacking the first three, and so on. They can be applied to the left and right sides. Therefore, they can be counted as seventy-two movements altogether.

The last of these, the ***Fook-Fu Yam-Yeung Sau* (伏虎陰陽手)** or **'Yam-Yeung** (or 'Yin-Yang' in Mandarin). **Tiger-Subduing Hand Technique',** is supposed to be the most fatal movement amongst the thirty-six fighting techniques.

Chi-sau or **'Clinging-arms'** is the most important exercises in this style. In place of the *Luk-Sau* **(碌手)** or *Poon-Sau* **(盤手)** exercise practiced in the Yip Man Wing Tsun (Wing Chun) style, the Side-Positioning Wing Chun style has another exercise called ***Gan-Sau*** **(跟手)** which means **'Following the Hands'.**

In the Chi-Sau training of the Side-Positioning Wing Chun style, the first exercise is the training of the *Huen-sau* **(圈手)** or 'Circling-hand' movements, followed by the practice of the sensitivity for *Kiu-sau* **(橋手)** or 'Bridge-arm'. *(Note 4)* The third stage is the training of the *Yup-Yi-Tung* **(入二棟)** or 'striking into the second defending line' techniques.

There are no leg-attacking techniques but rather counter-kicking techniques in the Side-Positioning Wing Chun style. According to the theory of the Side-Positioning Wing Chun style, it is not wise to apply any leg techniques to attack the opponent unless the opponent attacks using his leg's first.

According to Sifu Fung Chun, Dr Leung Jan did not teach the *Luk-Dim-Boon Kwun* or the Six-&-a-half-point Long Pole Techniques *(Note 5)* to these four youngsters. Instead, he taught them the ***Saam-Dim-Boon Kwun***

(三點半棍) or the **'Three-&-a-half-point Long Pole Techniques'** and the ***Yee-Gee-Yam-Yeung Duet-Ming-Dao*** (二字柑羊奪命刀) or the **'Character Two Yam-Yeung Killing Knives'.** (Note 6)

About Sifu Fung Chun

Sifu Fung Chun, though 74 years old, is still strong. When he was young, he worked in a snake-shop. He knew many of the secret formulae for healing injuries from snakebites. After so many years in this environment, he had been bitten by many different kinds of snakes. It was only after suffering an almost fatal bite by a poisonous adder that made him nearly dead. As to save his life, the doctor had to cut off his thumb! Then he gave up this job.

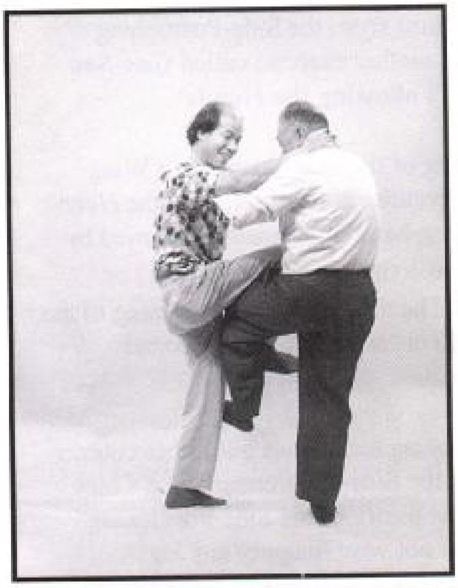
However, he does not treat teaching kung fu as his occupation. Instead he operates a bone-setting clinic. He only teaches one or two long-term students, just so he can practice his own techniques.

More Information about Dr Leung Jan

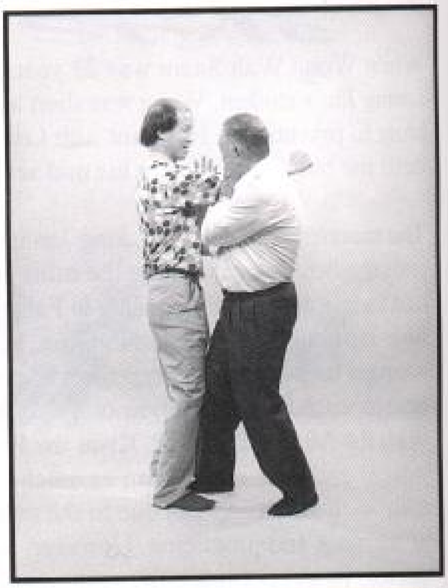
Sifu Fung Chun is a very friendly person with very good memory. He knows a lot of stories about his Si-kung and his most respected village-elders — Leung Jan. Every time I visited him I would ask him to tell me the stories of Dr Leung Jan. He never failed to enlighten and entertain me! He told me how a person called Law Wai Man (羅偉孟) had once written 12 whole books about the exploits of Dr Leung Jan. It is a great pity that all these books were destroyed when a flood devastated the whole village of Ku Lo in 1962. However, he still can remember many of these stories. Every time Sifu Fung would relate these stories, he could make them sound very dramatic. This gave me the idea of producing a long-form TV series about the great Dr Leung Jan. Hopefully my dream will come true one day. Who knows! (Note 7)

'Hang Chai Tong' or 'Jan Sang Tong'?

Another interesting information given by Sifu Fung Chun is the name of the pharmacy of Dr Leung Jan in Fatshan. According to the late Grandmaster Yip Man, Lee Man, Yiu Kay, Fok Chiu and some others, the pharmacy ran by Dr Leung Jan in the Ching Dynasty was called *'Jan Sang Tong'* (贊生堂). Some said that it was *'Wing Sang Tong'* (榮生堂), *'Hang Lam Tong'* (杏林堂), or even *'Yan Sang Tong'* (仁生堂). Whereas some Weng Chun and Wing Chun people said that it should be *'Hang Chai Tong'* (杏濟堂). Among those Sifu Fung Chun was one of them. Sifu Fung Chun insists on the name of the pharmacy as *'Hang Chai Tong'* based on the following reason:







ABOVE: SIFU FUNG CHUN DEMONSTRATING THE TECHNIQUE OF DISSOLVING A KNEE-ATTACK
Left to right: An opponent attacks Sifu Fung Chun with a knee when both of his arms are hugging Fung's neck. Fung immediately raises up his knee to nullify the attacking movement. Soon he counterattacks the opponent with a stamp-kick onto the knee. Sifu Fung Chun follows with a close-range-attack by applying a Sideward-palm to control the opponent's right arm and a Lying-palm striking to the abdomen of the opponent.

"It was because he desired to save all the people as the great doctor Wu Tung Feng (吳董奉) did in the period of the Three Kingdoms (220 - 265 AD), when he cured hundreds of thousands of poor people in the apricot forest where he lived," said Sifu Fung Chun to me.

Sifu Fung Chun surely has his own reason! It is because in Chinese: *'Hang'* means 'apricot' or 'apricot forest'; *'Chai'* means 'to save people', and *'Tong'* means 'the Hall'. *(See also foot-note #3 in "From Dr Leung Jan to Sifu Chan Wah Shun's Students.")*

FOOT NOTES:

1/ Sifu Fung Chun told me that at the age of 70, Leung Jan went back to Ku Lo and taught his instructor Wong Wah Saam. At that time Wong was 23. Having compared these ages with information received from many other sources, I find that Sifu Fung Chun's information is quite accurate. According to calculations, the period that Sifu Fung Chun learnt from Sifu Wong Wah Saam should be around 1938.

I have used the same method with figures gathered from other sources to calculate the lifetime of Dr Leung Jan and the others. It proves to me that that Sifu Fung Chun's information about the dates of Dr Leung Jan and the others are, if not 100% correct, at least very close to same conclusions I have reached. Therefore I believe the dates given by Sifu Fung Chun to be accurate.

2/ According to the customs of the old Chinese people, a son was much more important than a daughter. At that time, many babies died due to the poor standard of post-natal care. Superstitiously, the old Chinese believed that a girl was lower-bred than a boy. For this reason they raised their sons as daughters so their baby-boys would not die so easily.

3/ Sifu Fung Chun is not sure of the age at which Dr Leung Jan pass away. He could only assume that Dr Leung Jan died at around the age of 74 to 75.

4/ The Chinese martial-artists call the arms as *kiu-sau* or 'bridge-arms' that means 'the bridges between a man to another.'

5/ The ***Luk-Dim-Boon Kwun*** or **'Six-&-a-half-point Long Pole Techniques'** are the pole techniques taught by Dr Leung Jan to his senior students in Fatshan. They consist of seven basic movements. *(Please see my video tape "Authentic Wing Tsun Kung fu" for details.)*

6/ The ***Bart-Cham-Dao*** or **'Eight-Cutting Doubleknives Techniques'** are the ones taught by Dr Leung Jan to his students in Fatshan. In this set, most of the postures of the double-knives are situated in front of the practitioner's chest parallel to one another. This looks like the Chinese character "Two" (二). This was why it is also called ***Yee-Gee- Dao*** or the **"Character 'Two' Double-Knives Techniques"** by some other Wing Chun people. Perhaps the so-called ***'Yam-Yeung'*** (陰陽 or 'Yin-Yeung' in Mandarin), literally meant 'Feminine-&-Masculine; Left-&-Right; Palm-up-&-Palm-down, etc.' and ***'Duet-Ming'*** (奪命), literally meaning 'Taking away the (opponent's) Life' sounds more dramatic to the Side-Positioning Wing Chun people so they prefer using this name.

7/ Please see *"From Dr Leung Jan to Sifu Chan Wah Shun's Students"* for details.



Left:

When Prof Leung Ting was invited by the local officers of Hok Shan to pay a visit to their city, Sifu Fung Chun (right) became a guide of Leung Ting (left) in the village of Ku Lo, showing the home of Dr Leung Jan. The people behind them are officers of Hok Shan & students of Sifu Fung. Photo taken in summer 1999.

THE THIRTY-SIX MOVEMENTS DEMONSTRATED BY GRANDMASTER FUNG CHUN

Below is part of the first section of the 'Thirty-six Movements' demonstrated by Sifu Fung Chun.







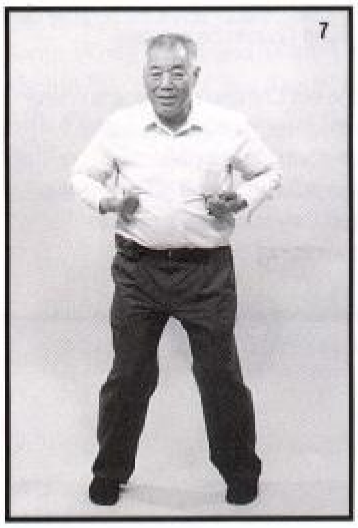


#1 — #7 Setting up of the stance

#8 — #10 Left hand grabbing with a right underneath punch









#11— #13 Right hand grabbing with a left underneath punch







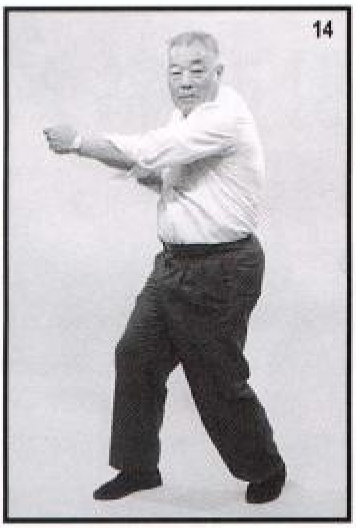


THE THIRTY-SIX MOVEMENTS DEMONSTRATED BY GRANDMASTER FUNG CHUN

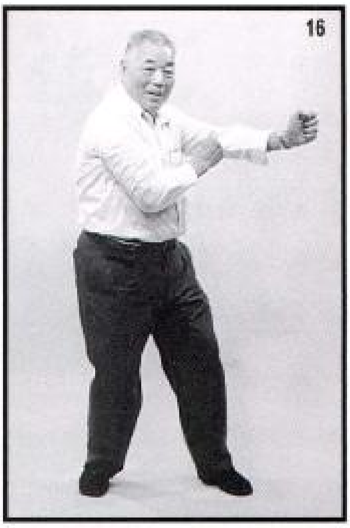
#14— #15 Right Turning-punch to the left side

#16 Left Thrusting-punch to the left side









#17— #18 Left Turning-punch to the frontal side

#19 Right Thrusting-punch from underneath









#20 Turning from left to the front with *tan-bong-sau*

#21 Right *Jark-sun Bong-sau*

#24 — #25 Left *Jark-sun Bong-sau*







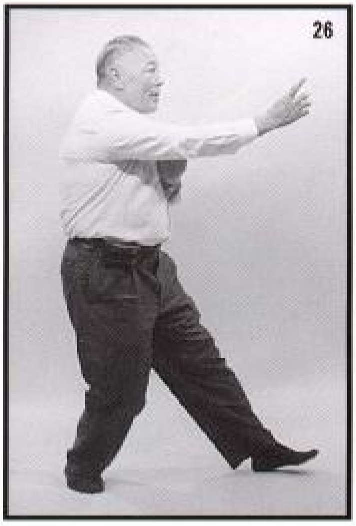


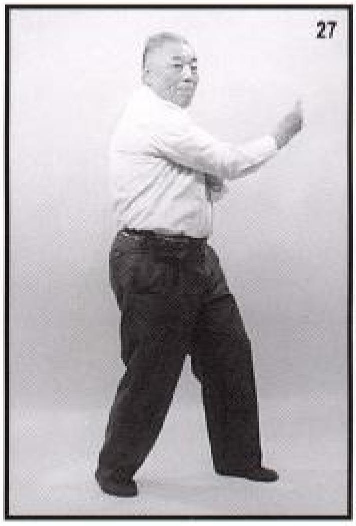
THE THIRTY-SIX MOVEMENTS DEMONSTRATED BY GRANDMASTER FUNG CHUN

#26 Stepping punch to the left side

#27 — #28 Right *Chang-sau* with turning





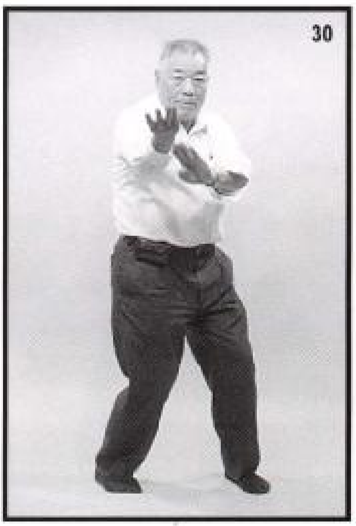




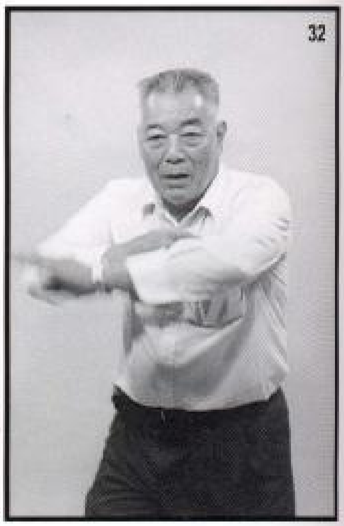
#29 Left *Chang-sau* with turning

#30 — #31 Left ***Bong-sau with*** turning









#32 — #33 Left ***Bong-sau with*** turning

#34 — #36 *Kau-sau* with turning









陳汝綿師傅及招就師傅

From Sifu Chan Yu Min to Sifu Chiu Chow

Collected Information

Right: A frame with a drawing of Sifu Chan Yu Min & his wife, shown by Chan Kwok Kai, the grandson of Chan Yu Min, claiming to be a souvenir given by Chan Yu Min's kungfu brothers with compliments for the congratulation on the grand-opening of Chan's kungfu school. (Note 1)



A Worthless Son!

It is not surprising that the 詠春 (Wing Chun) or 永春 (Weng Chun) style of **Chiu Chow (招玧)**.*(Note 2)* is quite similar to the Yip Man Wing Chun (Wing Tsun) kungfu style, as the relationship between them is so close.

The origin of this kungfu clan can be traced back to Sifu **Chan Yu Min (陳汝綿)**, the son of Grandmaster Chan Wah Shun who was the *si-fu* (kungfu father) of Yip Man. Therefore, Chan Yu Min was a *si-hing* (elder kungfu brother) to Yip Man in terms of their kungfu family relationship. From the information I have collected, it seems that, as a youngster, Chan Yu Min had many bad hobbies. These activities earned him the disapproval of his father.

Kwok Fu *(Note 3)* once told me the following tale concerning the reasons why Chan Wah Shun disliked his son so intensely. He said that Chan Yu Min once lost heavily at gambling and, to raise money to pay his debts, he stole a whole set of hand-written herbal medicine books from his father. These books were passed down by Dr Leung Jan to Chan's father, the most valuable gift from a grandmaster to his successor in the Wing Chun (Wing Tsun) clan. Knowing that his whole set of herbal formula books had disappeared, Chan Wah Shun could only assume that it was the work of his "worthless son"! After intense questioning, Chan Yu Min confessed to pawning the books for 36 teals of silver to pay off his gambling debts. As a result, Chan Wah Shun had to pay out a lot of money to redeem this precious family treasure.

Left: A portrait of the late Lai Miu Hin, the spouse of Chan Yu Min. Photo taken after her 85.



Good or Bad, My Son!

Despite the fact that Chan Wah Shun disliked his own son very much, he still felt himself lucky enough when Chan Yu Min married a good and able woman. He therefore contradicted Chinese tradition by teaching all of his Wing Chun kungfu and osteopathic techniques to his daughter-in-law, rather than his son. It was said that Chan Yu Min learned more Wing Chun from his wife than from his father!

The Wing Chun Osteopathic Techniques

Grandmaster Yip Man confessed that Chan Wah Shun always worried about whether his 'worthless son' could survive after his death. He therefore focused all his efforts on teaching his great osteopathic techniques to his son and daughter-in-law. Therefore, after the death of Grandmaster Chan Wah Shun, not one of his students was skilled in these techniques but Chan Yu Min.

The Late Founder named White Crane

In the early 70s, a young man claiming to be a *to-suen* (kungfu grandson) of Chan Yu Min paid a visit to my school in Hong Kong. He told me that the spouse of Chan Yu Min was still alive. She was at that time already nearly 90 years old.

He told me that, as the Chinese government forbade people to practice the Wing Chun and White Crane kungfu styles *(Note 4)* in Canton, he and his kungfu classmates could only practice secretly in his *si-fu*'s house secretly. They had to hide the wooden dummy up in a corner of the kitchen, with the dummy-leg and dummy-arms separately, and keep the whole apparatus covered with straw. They also set up a small shrine to the founder of their style of kungfu, describing him as

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Weng Chun Bak Hok Sin Sze* (永春白鶴先師) or *'The Late Founder of the Weng Chun White Crane Kungfu Clan'. *(Note 5)*

From the two sets he demonstrated, I could see that some elements of this system were fairly different from the Yip Man style. The young man exerted too much strength and made all the movements seem very rigid. He told me quite openly that he had not trained long enough to learn the Wooden Dummy Techniques. For this reason, I had no chance to find out what the wooden dummy techniques of this style looked like.

Sifu Chan Yu Min did not have many students. The most outstanding ones were Chiu Chow and Chan Yu Min's own sons. According to **Sifu Chan Kwok Kai (陳國基)**, the 3rd son of Sifu Chan Gar Lim, Chan Yu Min has three sons. They are **Chan Gar Sun** (**陳家燊**) and **Chan Gar Chai** (**陳家齊**) and **Chan Gar Lim** (**陳家廉**). *(Note 6)*

Yip Man & Chiu Chow

Sifu Chiu Chow, one of the best students of Chan Yu Min, had originally been a practitioner of Hung Gar kungfu. Later he learnt Buddhist kungfu from a monk. Finally, Chiu became Chan's student. Chiu Chow had been an undercover policeman. During that period, he became a colleague of Yip Man who was already a chief detective. For this reason, Chiu Chow had many opportunities to learn Wing Chun techniques from Yip. It is hardly surprising that Chiu Chow's 'Weng Chun' kungfu is so close to Yip Man's style, given the amount of influence Yip had on his development.



Chiu Chow had two daughters. One of them, Chiu Lai Sung (**招麗鸞**), died at an early age. His other daughter, **Chiu Lai Ching** (**招麗澄**), was said to have learnt all the osteopathic techniques from her father. She later opened an osteopathic clinic elsewhere.

The late **Chiu Wan** (**招允**) is the nephew of Chiu Chow. In Fatshan, Chiu Wan studied under his uncle for a while. Later Chiu Wan went to Hong Kong and settled there. He took this opportunity to locate Grandmaster Yip Man, who had previously taught his uncle, and became one of Yip's earliest students in Hong Kong.

Chiu Chow's Other Students

Chiu Chow had taught quite a few students in Fatshan and Chungshan. Sifu **Pang Nam** (**彭南**) *(Note 7)* who passed away in 1995, was one of Chiu Chow's students. Another man named **Wong Lo Jing** (**王老貞**) *(Note 8)* is said to be one of the Wing Chun or Weng Chun practitioners taught by both Chiu Chow and Yuen Kay Shan in Canton. He is one of the very few high-ranked Wing Chun people that I have had no chance to talk to.

In May, 1982, I made my first trip to Mainland China with the intention of visiting other Wing Chun and Weng Chun people. One evening, I chanced upon a group practicing Wing Chun kungfu in a school somewhere in Canton. They claimed to be the students and grand-students of Wong Lo Jing. They practiced only Si*u-Nim-Tau* and Single-armed *Chi-Sau* there. Their movements were not that good, but quite similar to those of the Yip Man style.

It is a pity at that time I had not yet had the idea to collect information on the roots of Wing Tsun. As a result, I did not even ask them any questions, nor did
I ask to pay a visit to their *si-fu* (or *si-kung*) Wong Lo Jing. I just walked away after I had watching them for a while. It seemed that they were even a little afraid of me. Many of them even stopped practicing when they saw me sitting in front of them.

Left: The portrait of the late Sifu Chan Gar Sun, the eldest son of Chan Yu Min

(Perhaps the reason is: being young and full of mischief, I walked in, wearing a tight T-shirt with short sleeves, showing off my strong arms and wide chest. Without saying a word, I sat down on a desk right in front of them, with my arms folded, looking just like an aggressive fighter with a very mean disposition. Maybe they thought that I was going to challenge them. What fun!)

Leung Lam & Wan Um Koo

Leung Lam (梁霖) is another student of Chiu Chow. He claims to have learnt his advanced techniques from a nun called ***Wan Um Koo*** **(雲庵姑)** or **'The Nun of White-Cloud Nunnery'** who was said to come from the ***Bak Wan Um*** **(白雲庵)** or the **White-Cloud Nunnery** somewhere in Canton. *(Note 9)*

Leung Lam had taught a very few students privately for a short while long time ago. Therefore, he is not as well known as the other Wing Chun/Weng Chun instructors in Fatshan. Leung Lam's techniques, unlike Pang Nam's, are quite close to those of the Yip Man style.

He once supplied me a paper entitled as *"The Origin of Wing Chun (Wing Tsun, or Weng Chun)"*. The most interesting thing is that in the text, it gives me greater detail than anyone else I had read previously. Also, it seems like a harmony between the differing stories told by Grandmaster Yip Man and Sifu Pang Nam concerning the origin of Wing Chun (Wing Tsun). This was some of the most valuable information I had obtained for a long time. *(Note 10)*

ANNEX

(It must be luck that I came to meet the descendants of Chan Yu Min in Hang Tan (杏壇 or Xingtan in Mandarin pronunciation) district of Shunde, shortly after my article about "Chan Yu Min" was published in the "Wing Tsun Kungfu" column in the Oriental Daily, the best seller among all the newspapers in Hong Kong. They received me with great hospitality, and gave me a good chance not only to obtain the personal stories but also some very rare pictures of their ancestors. I hereby give my greatest gratitude to the Chan's descendants. Their stories are stated below.)

Right: Prof Leung Ting with Chan's descendents in Xingtan. (Left 3) Chan Kwok Cheung, (Left 4) Chan Kwok Kai, (Left 5) Leung Ting.

According to Chan Yu Min's grandson Chan Kwok Kai (陳國基), his grandfather was nicknamed **"Min the Ghostly Hands"** (鬼手綿). Chan Yu Min's wife **Lai Miu Hin** (黎妙顯) was said to be a great kungfu expert. She lived up to the high age of 89. Chan Yu Min had three sons. The eldest son, **Chan Gar Sun** (陳家燊), went to live in Wu Zhou (梧州) of GuangXi (廣西). Whereas the second son, **Chan Gar Chai** (陳家齊), past away during the period of Japanese invasion. They both left no children. Only Chan Yu Min's youngest brother **Chan Gar Lim** (陳家廉) had a family of six children, with **Chan Man Yi** (文意) the eldest daughter, **Chan Kwok Cheung** (國祥) the second son, **Chan Kwok Kai** (國基) the third son, **Chan Kwok Chiu** (國超) the forth son, **Chan Man Dip** (文蝶) the fifth daughter and the sixth son **Chan Kwok Leung** (國良).

There are twelve kungfu sets in this style. The movements and sequences of these sets are not the same from those of the Yip Man and other Wing Chun branches' style. (It is known that only the *Pou-Fa Lin Wing Chun style has as more sets than this style.)*

The basic training is ***Pin-Sun Kuen*** (偏身拳) or the **"Side-positioning Punching"** and the ***Che Chin-Kuen*** " (扯箭拳) or the **"Arrow-shooting Punching"**. They have the ***Siu-Lin-Tau*** (小練頭) set and a set so-called ***Siu-Lin-Saay-Moon*** (小練四門) or **"A Little Training at Four Directions"** set, said to be the "continuous section" of the **Siu-Lin-Tau**. However, their ***Chum-Kiu-Biu-Tze*** (尋橋標指) set is a combined set of the movements of Chum-Kiu and



Biu-Tze sets of the others! They also have the **108-Point Wooden Dummy** set (一百零八木人樁法).

The Chan's style also consists of ***Hung Sha Cheung*** (紅沙掌) or **"Red-Palmed"** set, ***Fook-Fu Kuen*** (伏虎拳) or **"Subduing-the Tiger"** set, ***Fat-Cheung*** (佛掌) or **"The Buddha's Palms"** set, ***Yat-Lo Fa-Kuen*** (一路花拳) or the **"1st of the Flowery Boxing"** set, ***Yee-Lo Fa-Kuen*** (二路花拳) or the **"2nd Section of the Flowery Boxing"**... etc. There are totally 9 sections of the *Fa-Kuen* or "Flowery Boxing" sets. For weapons, the Chan Yu Min style has ***Dan-Dao*** (單刀) or the **"Single-Broadsword"** set, ***Chai-Mei-Pang*** (齊眉棒) or the **"Up-to-the-eyebrow Staff"** set, ***Chai-Dao*** (寨刀) or the **"Bandits' Long-handled Broadsword"** set, ***Kiu-Tang*** (橋凳) or the **"Long Bench"** set, ***Ying Cheong*** (纓槍) or the **"Spear"** set, ***Sheung-Gap-Dan Kwun*** (雙夾單棍) or the **"Mixing Techniques of Double-&-Single-Tip Pole"** set, the **Empty-hand Vs Staff** (棍拆拳) set, the **Long Bench Vs Long-Handled Broadsword** (長凳拆大刀) set...etc.

The late Grandmaster Chu Chung Man of the Weng Chun Kungfu style had mentioned that at his young age, he once learnt a "Flowery Boxing" (花拳) set from a kungfu instructor named Wong Jit Sing (黃節誠) who came from Ching Yuen (清遠). Hence Sifu Chu had also merged this set into his own Weng Chun Kungfu style. However, Sifu Chu also confessed that this set has nothing to do with Weng Chun Kungfu. In such a case, is Chan Yu Min's "Flowery Boxing" set related with the Weng Chun Kungfu?

Besides, how come there are so many kungfu sets in their style? Are these sets all passed down from Sifu Chan Yu Min or his wife Lai Miu Hin, or did his descendants added into this branch?

Further, if they were really passed down by Chun Yu Min or his wife, for what reason they did not teach Chiu Chow those kungfu sets besides Siu-Nim-Tau, Chum-Kiu, Biu-Tze and he Wooden Dummy sets as practiced in the other Wing Chun or Wing Tsun style?

Yet all of these questions are not my concern anymore.

FOOT NOTES:

1/ There are also words engraved on both sides of the frame. **On the left side: '永春嫡傳梁贊首徒陳華公授男汝綿師兄開幕盛典'(Congratulation on the grand-opening of the school of Si-Hing 'Yu Min', the son of Grandmaster Chan Wah, the headstudent of Leung Jan of the 'Weng Chun' style).**

On the right side: '學弟 雷汝濟、陳錫侯、何見、黎厚培、陳孔大、吳仲素、何漢侶、吳小魯、葉計問' (With compliments by your Si-dais: Lui Yu Chai, Chan Sek Hau, Ho Kin, Lai Hau Pui, Chan Hung Dai, Ng Chung So, Ho Hon Lui, Ng Siu Lo, Yip Kai Man).

However, about this frame, I have some questions. First: since Dr Leung Jan, Chan Wah Shun, Ng Chung So, Yip Man, and the others belonging to the same kungfu clans all claim that their kungfu style is '詠春' (Wing Chun or Wing Tsun). Would Chan Wah Shun's students specially emphasize the name of their *Si-Kung* Leung Jan's style as '永春' (Weng Chun)?





Bottom left: The name of 葉繼問 (Yip Kai Man), the full name of Yip Man, being mistakenly engraved as '葉計問' at the left bottom of the frame

Bottom right: The words '永春嫡傳' (The authentic Weng Chun style) being engraved at the top of the right side of the frame

Second: According to Yip Man, Lee Man, Yiu Kay and others, Ng Chung So was the '2nd Si-Hing' in ranking. However, the name of Ng Chung So is put much lower than the other people in this frame. As the Chinese see the arrangement of the names very important, it seems impossible to have such an arrangement for their names.

Third: the most 'hard-to-believe mistake' is the wrong writing of Yip Man's name. The correct writing of Yip Man's full name should be '葉繼問' (Yip Kai Man), not "葉計問" (Yip Kai Man), though the pronunciation of both two names are the same. Therefore, it is hard to believe Yip Man would make such a mistake himself, in case he was really one of them to share for the giving of this frame with compliments.

2/ It seems unusual that Sifu Chan Yu Min and his students used to call their style 永春 (Weng Chun) instead of 詠春 (Wing Tsun or Wing Chun) as it was called by Chan Yu Min's father, Chan Wah Shun the headstudent of Dr Leung Jan of Wing Tsun (Wing Chun). However, according to some information supplied by the other branches of Wing Chun and Weng Chun, Sifu Chan Yu Min had a good relationship with the people of the 永春 (Weng Chun) style. Although there is no proof that Chan Yu Min might have learnt something from these people, it is not so strange that he might be influenced by them to use the same name.

3/ Kwok Fu is one of the early students of the late Grandmaster Yip Man in Fatshan. (*See also "From Grandmaster Yip Man & His Students in Fatshan" for details.)*

4/ The 'White Crane' style here is not the same as the White Crane style or the Lama style, a style said to be passed down by a Tibetan lama to a native of Canton. It is the 'Weng Chun White Crane' style; a kungfu style situated in the Weng Chun Precinct of Fukien. (*See "My Assumption on the Origin of Wing Tsun" in the text "The Real Origin of Wing Tsun Kungfu".)*

5/ ***Weng Chun Bak Hok Sin Sze*** is a legendary character in kungfu circles. There was also legends passed down by the southern kungfu people concerning **'The Five Elders of Southern Siu Lam (Shaolin) kungfu'** (南少林五老). They were said to have developed five different styles separately:

Nun **Ng Mui**, the eldest kungfu sister of the 'Five Elders', was said to be an expert of the 'Crane Style'. This style is very flexible. When facing the enemy, the practitioner needs to be quiet and calm, just like a crane staring at its prey. However, when attacking, the movements of this style will be as swift as an arrow shooting into its target. For the above reason, some people even believe that Ng Mui was actually the founder of the White Crane kungfu style in the Weng Chun Precinct of Fukien Province. (*See also "Weng Chun White Crane Style" for details.)*

Meanwhile, **Bak Mei** was an expert of the 'Dragon Style' specializing in the exertion of elbow-force and employs a sliding stance, just like a dragon floating and sinking in the sky. (*To this day the pugilists of the Bak Mei kungfu style, a branch-style sharing the same origin as that of the Dragon kungfu style, still claim that it was founded by the Taoist Bak Mei).*

Gee Shin, a Buddhist monk, was regarded as an expert in the traditional Southern Shaolin kungfu style and was accomplished in the 'Tiger Style' which was very strong and rigid.

Fung Tao Tak was the expert of the 'Snake Style' which is cunning and soft, with many grappling and locking techniques.

Miu Hin, who is revered by the practitioners of the Five-Pattern kungfu style, was an expert of the *Ng Ying Kuen* 'Leopard Style' that is swift and aggressive.

6/ The most interesting thing is that there are lots of Wing Chun people and martial artists from other styles told me that there was a son of Chan Yu Min called "Chan Gar Hong" (陳家康). Even Pang Nam and Leung Lam, the students of Chiu Cow, who was regarded as one of the best students of Chan Yu Min, both told me that there was a son of Chan Yu Min named Chan Gar Hong. However, when I had a chance to interview Chan Gar Lim's third son Chan Kwok Kai (陳國基), he completely denied that his grandfather had a son called "Chan Gar Hong"!

Another interesting thing is the young man who paid me a visit in the early 70s told that he had only learnt two sets from Chan Yu Min's descendant. The movements he showed me are not that different from that of the Yip Man Wing Tsun style. If my memory is not that poor, it sounds like this young man I saw in Hong Kong did tell me that their own style was quite similar to the Yip Man Wing Tsun (Wing Chun) style.

Then, how come Sifu Chan Kwok Kai told me that they had so many kungfu sets and all of them are quite different from the Yip Man style or most of the other Wing Chun styles?

Would this young man be a student of another person such as 'Sifu Chan Gar Hong' who had something to do with the Chan Yu Min family? Would Sifu Chan Gar Hong's style is similar to the Yip Man Wing Tsun Style?

Who is Chan Gar Hong anyway? Did he really exist or there is another untold story behind concerning of a family fight or what? Who knows?

7/ For details see *"Sifu Pang Nam & His Style".*

8/ **Wong Lo Jing** may not be the proper name of this person as the Cantonese liked to add the sound *'Lo' (老)* which means 'old' between the surname and the given name of their longtime friends. For example: Dr Leung Jan's friends sometimes would like to called him *'Leung Lo Jan'* to express the closeness of their friendship.

Furthermore, I heard from some Wing Chun people in Fatshan that Wong Lo Jing had passed away some years previously. Therefore, it is more difficult to research his background.

9/ For details please refer to *"Sifu Leung Lam & His Style".*

10/ For details please refer to *"Sifu Leung Lam & His Style".*

Sifu Pang Nam & His Style

彭南詠春拳

Information Supplied by Sifu Pang Nam

Although Sifu **Pang Nam** (彭南) is not to be regarded as the most senior member of the big original family of 詠春 (Wing Chun) or 永春 (Weng Chun), *(Note 1)* he was at least one of the oldest Wing Chun or Weng Chun instructors who could live to the age of 85 in Fatshan ! *(Note 2)*

Strictly speaking, we can not be 100% sure whether Sifu Pang Nam refers to his own style as 'Wing Chun'(詠春)or 'Weng Chun' (永春), *(Note 3)* or both. In earlier years, he always claimed himself a ' 永春 ' or '*Weng Chun*' practitioner. This can be seen from the tablet of the kungfu founder in his house, which is written as:

永春宗師一塵庵主

It can be literally translated as:

Yat Chan Um Chu* — Founder of the Weng Chun Style.** ***('A Piece of Dust', the Master of a Buddhist Nunnery — Founder of the Weng Chun Style) *(Note 4)*



Above: The tablet of 'Yat Chan Um Chu' in Sifu Pang Nam's house. Top of the tablet: Origin of Weng Chun. Middle of the tablet: Yat Chan Um Chu — Founder of Weng Chun

Furthermore, he entitled some books written by him, printed on old photocopying paper, as ***'Origin of the Weng Chun Style'.*** *(Note 5)* However, when I was introduced to him, I heard him refer to his own style as ' 詠春 ' ('Wing Chun') instead.

Sifu Pang Nam passed away in 1995 at the age of 85. He is quite a hospitable and humble person. During his lifetime, I pay him visits nearly every time I went back to Fatshan. As there is a big black birthmark on one side of his face, people gave him the nick-name **'Black-faced Nam'**(黑面南). Of course, showing respect for both his position in the martial-art circle and his age, we should call him ***'Nam Sok'*** (南叔)or **'Uncle Nam'** to his face.

A Kungfu Fanatic

Pang Nam has been a martial arts enthusiast since he was young. He learnt Hung-Gar Kungfu for many years before he became a Weng Chun (or Wing Chun) kungfu trainee. According to the information he gave me, Pang Nam trained under several Hung-Gar Kungfu instructors between 1934 and 1945, as follows:

In 1934: learnt Hung-Gar under Sifu Kam Chu (甘珠)

In 1937: learnt Hung-Gar under Sifu Pong Ling (龐齡)

In 1942: learnt Hung-Gar under Sifu Ma Fun. (馬芬)

In 1943: learnt Hung-Gar under Sifu Chan Tim (陳添)

In 1945: learnt Hung-Gar under Sifu Lee Shu Sun (李樹燊), and else.

Then in 1947, Pang Nam met **Chiu Chow (招就)** of the Weng Chun (永春)style. Chiu was an outstanding student of **Chan Yu Min**, son of Chan Wah Shun. Pang Nam soon became a student of Chiu Chow. *(Note 6)*

Chiu Chow was born in Chungshan (中山), which was also the birthplace of Dr Sun Chung-shan, alias Sun Yat-sen (孫中山 or 孫逸仙), the Father of Modern China. Chungshan is not too far away from Fatshan. At that time, Chiu Chow was close to retirement age. After he had taught Pang Nam for a while, Chiu Chow retired from the police force and went back to Chungshan. In order to continue learning Weng Chun kungfu from Chiu Chow, Pang Nam had to move to



Above: Prof Leung Ting on a visit to Sifu Pang Nam. The writings on the wall are "Weng Chun mottoes" written by Pang Nam. Photo taken in 1993

Below: Sifu Pang Nam demonstrating a Bong-sau movement on the wooden dummy in his home



Chungshan. Soon, Pang found a suitable job there. He became the kungfu instructor of the Mast Manufacturing Organization of Chungshan. (中山桅夾致成團).

In 1949, he went back to Fatshan. Soon he was employed by the Union of Cake Industry Workers of Fatshan (佛山餅食工會) to teach martial arts and lion dancing there.

Highly Influenced By Si-Sok-Kung

An open kungfu contest was held in Canton for the first time in 1957. Pang Nam was one of the representatives of Fatshan sent to participate in this event. There, he was introduced to **Lai Hip Chi** (黎協熾) (Note 7). Soon Pang Nam began to learn 永春 (Weng Chun) from Lai Hip Chi. Although Pang Nam regards Chiu Chow as his *'Si-Fu'* (師父 or 'Kungfu Father') and Lai Hip Chi as his *'Si-Sok-Kung'* (師叔公 or 'Kungfu Grand-uncle'), he does not deny that his Weng Chun or Wing Chun techniques were influenced most profoundly by Lai Hip Chi. According to Pang Nam, Lai Hip Chi's techniques were very different to Chiu Chow's, but Chiu Chow's techniques were quite close to Yip Man's.

This is quite understandable, as Sifu Chiu Chow had been greatly influenced by Sifu Yip Man. It is no wonder that Chiu Chow's Wing Chun techniques were so close to Yip's. (Note 8)

Furthermore, I have heard from some other Wing Chun clansmen that Grandmaster Yip Man once taught Pang Nam for a very short while at the Shang Sha Chung Yee Athletic Association (上沙忠義體育會). It was a year before the late grandmaster escaped to Hong Kong. If this is true, Pang Nam should surely know the differences between the Lai Hip Chi Weng Chun and Yip Man's Wing Tsun.

There are three barehanded sets and one wooden dummy set in the Pang Nam style. These sets bear almost the same names as those in the Yip Man Wing Tsun system. They are *Siu-Lin-Tau, Chum-Kiu, Biu-Tze* and *108 Wooden Dummy Techniques*. The sets in Pang Nam's style are not quite the same as those in the Wing Tsun system passed down from the late Grandmaster Yip Man to me. The sets in the Pang Nam style consist of different sequences and names of the movements, different application of techniques, and even different concepts regarding exertion of force. Below I have outlined the essential differences between Sifu Pang Nam's system and the **WingTsun** system passed down from the Grandmaster Yip Man to me:

Stances

Although the frontal stance of Pang Nam looks like that of the **WingTsun** system at first glance, they are actually two different kinds of postures. The most important difference concerns the exertions of force. Pang Nam's frontal stance does not stress the internal rotation and the joining force of the knees. Instead, he places both his feet parallel to one other, somewhat similar to a Hung-Gar level stance but higher and more narrow.

With regard to the rationale behind the *Yee-gee-kim-yeung-ma*,(二字鉗陽馬) Sifu Pang Nam's style has a different concept. He thinks that the word *'Yeung'* (陽) refers to the *'Chuk-Saam-Yeung'* (足三陽) acu-points which are in the outside areas of the soles. Therefore, one should keep these acu-points touching the ground firmly while posing in such a stance. Here, *'Kim'* (鉗) means 'to keep contact firmly'. (Note 9)

Steps

There is a great difference between **WingTsun** and Pang Nam's Wing Chun in terms of mobility. In Pang Nam's Wing Chun, when moving forwards or backwards, Sifu Pang Nam may sometimes shift part of his body weight to the front and so turn into a front-stance. However, in **WingTsun**, we stress a back-stance in which the body weight lies totally on the rear leg. (Note 10)

Hand Techniques

Here are a few examples to illustrate the differences between the hand techniques of Pang Nam's Wing Chun and the **WingTsun** system, as below: —

***Gaun-sau* (捷手)**

The Cross-arm *Gaun-sau* or 'Splitting-block', executed by both hands cutting downward at a slanting position from the chest, is a movement at the beginning of each kungfu set in **WingTsun**. However, there is no such a movement in the Pang Nam Wing Chun style. Instead, there is the *'Tit-tze-chap-sha-cheung'* (鐵指插沙掌) or the 'Iron-fingers Jabbing the Sand' technique which begins every kungfu set of Pang Nam's Wing Chun.

***Bong-sau* (膀手)**

The *Bong-sau* or the 'Wing-arm' shown by Pang Nam is quite different in its positioning from that of **Wing Tsun**. With his arm to one side in front of his body, Pang Nam forms his Bong-sau at such an angle that his fingertips point almost perpendicular to the ground.

On the other hand, the **WingTsun** manner of executing a Bong-sau is with an angle of 135° from the upper arm and held across the chest of the **WingTsun** performer. It can therefore cover the whole upper body of the performer. (Note 11)

In the Wooden Dummy Set: —

The movements called *upper-&-lower Gaun-sau* and *Kwun-sau* do not exist in Pang Nam's Wooden Dummy set. Instead, there are the *'Golden-scissors'* (金鮫剪) and *'Silver-scissors'* (銀鮫剪). These are similar to the above mentioned two movements but have complete different names.

In fact, in Pang Nam's Wooden Dummy set, every movement has an exaggerated name. For example there are movements called *Double Dragons Stretching their Claws* (雙龍獻爪), *Pulling the Goat with the Tiger-claws* (虎爪拖羊), *Double Dragon Playing with the*

Pearls (雙龍戲珠)... These kinds of names do not appear in either the **WingTsun** system, or in most of the other branch-styles of Wing Chun and Weng Chun in Fatshan.

Furthermore, there are movements such as *Poisonous Snake Spitting Mist* (毒蛇噴霧), *(Note 12)* in which the performer supposedly uses his two fingers to jab somebody's eyes or throat with one hand and the *Chain Sword-fingers* (連環劍指) in which the performer supposedly uses two fingers of both hands at the same time to jab two different positions on his imaginary victim.

There is also a *Tiger-tail Kick* (虎尾腳) that is regarded as a very famous leg technique used by the Hung-Gar kungfu people. All these kinds of techniques are absent from **WingTsun** and from most of the other branch-systems. We can assume that some of these elements may have been taken from the Hung-Gar kungfu style.

In Chi-Sau (黐手) Training: —

Chi-sau is the training format unique to the **WingTsun** (Wing Chun) system. However, there is a great difference between this training in the Pang Nam style and the Yip Man style. In the Yip Man style, when we are doing the *Poon-Sau* (盤手) or *Luk-Sau* (碌手) Rolling-Arm exercises, the *Bong-sau* is always over the *Fook-sau* or *Tan-sau*. However, in Pang Nam's Chi-Sau, the *Bong-sau* is always at one side of the body and is away from the other hand.

Body Posture: —

There is a 90° angle bending-down action of the upper body that Pang Nam executes when he performs the elbow striking movement in the Biu-Tze set. This kind of bowing action does not exist in the Yip Man Wing Chun style as it is regarded as being a posture quite dangerous to the practitioner himself.

Others: —

Sifu Pang Nam's **'Six-&-a-half-point Long Pole'** set, passed down from Lai Hip Chi, is also quite different from the Yip Man's.

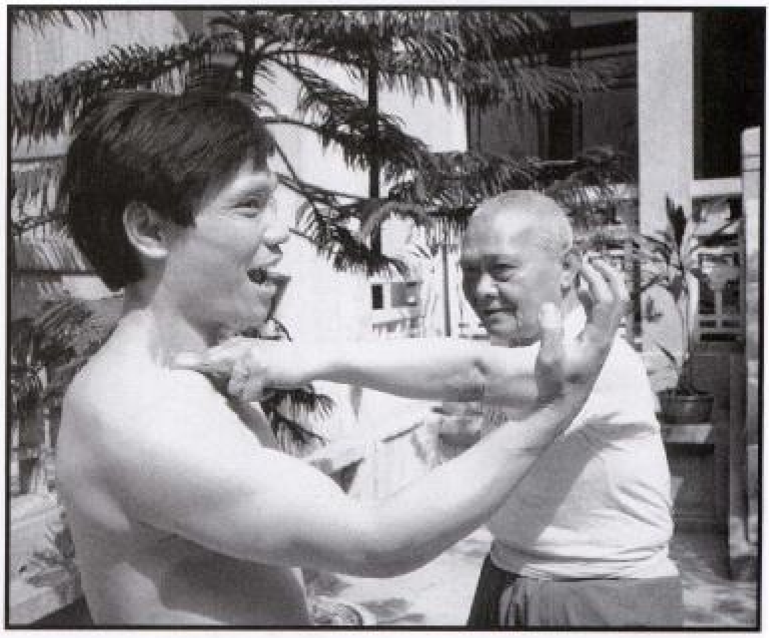
There is also a Chi-Kung set called ***'Sun-Chi Gwai Yuen'*** or **'Chi of the Kidneys Going Back to the Origin'** (腎氣歸元) in Pang Nam's style. However, he confessed that this was actually not from the Wing Chun system but a set taught by a street kungfu performer named **Ng Man Lung** (伍文龍). He liked it, so he put it into his own Wing Chun style.

There are also other kinds of weapon and lion dancing techniques in the Pang Nam style. These techniques have nothing to do with Wing Chun.

Bottom left: 'The Chain Sword-fingers', a unique movement of the Pang Nam Weng Chun style.

Bottom right: Application of 'The Poisonous Snake Spitting Mist', a similar movement for jabbing the opponent's acu-point single-handed.

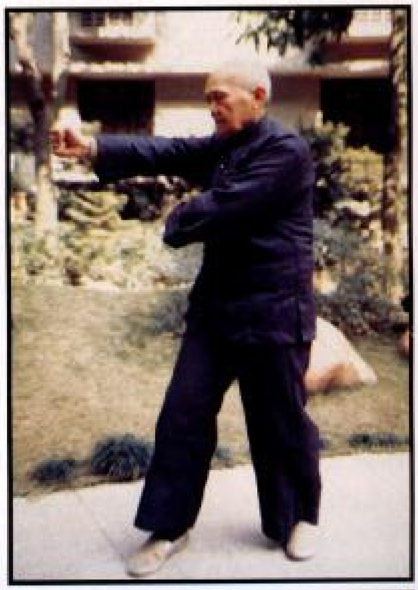






Left: A *Tan-Cheung* (攤掌) or 'Palm-up hand' movement of the Siu-Lin-Tau set, showing the *Yee-gee-kim-yeung-ma* or the 'Keeping the *"Chuk-Saam-Yeung"* acu-point firmly with a Character "Two" Stance' demonstrated by Sifu Pang Nam

Right: A *Jor Fok-cheung* (左覆掌) or Left Overturning-palm with *Yau Yat-gee-kuen* (右日字拳) or Right Character 'Sun' punch movement demonstrated by Sifu Pang Nam, also a posture showing the side-stance of the Pang Nam style



OPPOSITE PAGE:

LITERAL TRANSLATION OF THE "BEQUEATHED MOTTOES OF WENG CHUN"

HAND-TECHNIQUES:

Gaun, Lan, Tan, Bong (Splitting-block, Bar-arm, Palm-up hand, Wing-arm.)

Chi, Mo, Dong, Lip (Sticky-force, Clinging-force, Swinging-force, Rubbing-force.)

Cuk-sau Lau-chung (The arm must be bent & the force must be kept in the centre.)

Loy-lau hui-sung, nut-sau jik-chung. (When the force comes, stay with it; when the force retreats, follow it; when your arm is freed, thrust straightly forwards.)

Kam-tau gut-mai, Kam-mai gut-tau. (When head (wrist) being pressed down, turning up the end (elbow). When the end (elbow) being pressed down, turning up the head (wrist).)

Chung-gan Piu-bong hei, sum-chong but hin lo, jeuk jeuk jim sin-tau. *(If the middle part of your arm is being pressed, immediately thrust out the Bong-sau, do not give your opponent any hint before you counter at the very first moment.*

Sau chi sau, Mo dai jau. *(When a Weng Chun man's arms in contact the arms of an opponent, he would not let his opponent evade from him easily.)*

Dai sim jark, siu fu yang; siu sim jark, Dai fu yang. (Dodging aside widely will make an insignificant bending or bowing of the upper body; dodging aside slightly will make the upper body bending or bowing in a very significant degree.)

Yee kiu shang sai, lui lim bit tsang. (When your arm is touching the opponent's arm, the best way is to go over his arm and try your best to occupy the indoor-area.)

Ming tung-ching, gee gwai hui; gee yau mo, gee jun tui. (You must be very clear of the movements of the enemy; knowing the right time of your withdrawal movements, knowing which movement is real, which is unreal; knowing when your enemy is moving-in, when he is drawing-back.)

Yat-kuen yat-chang, yat-ma yat bo, bo yiu hing-ling ma yiu wan. (No matter you are lunching a punch, a palm-strike, or posing a stance, or moving a step, your step must be light yet your stance must be stable.)

Yiu-gwa tung Kiu but-tung, Kiu tung yiu-gwa but-tung. (When you are moving the stance, do not move your arms; when you are moving your arms, do move your stance.)

Bo-fat: Au, jum, taan, tac. (Footwork: Hooking, Stabbing, Flicking, Kicking.)

Guek-fat: Chuen, Gwaai, Liu, Shat, Chai (Kicking techniques: Piercing, Slant-kick, Wiping, Cutting, stamping.)

FOOT NOTES:

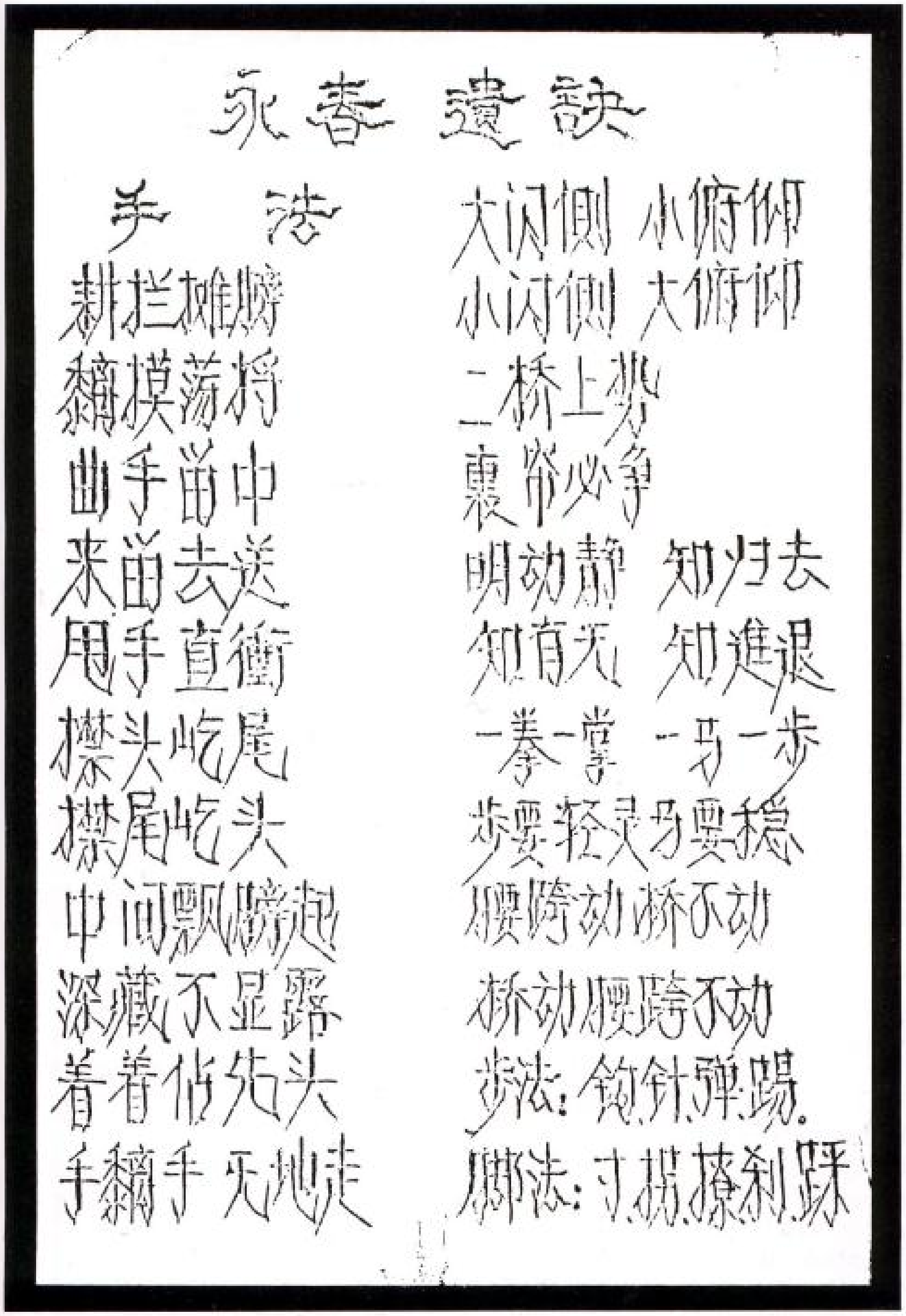
1/ I first visited the Wing Chun people in China in 1982. After hearing of my interesting experiences, there, some of the Hong Kong-based senior students of the late Grandmaster Yip Man in Hong Kong were persuaded to accompany me to visit the Wing Chun people of these other branches. They had never them seen before. Between 1st to 4th, August, 1986, a sightseeing team which included Lok Yiu, Tsui Shang Tin, Wong Shun Leung, Siu Yuk Man, Chan Tak Chiu, Koo Sang, the Yip brothers and myself took a train from Hong Kong to mainland China.

Our first stop was Fatshan the original home of Yip Man Wing Tsun (Wing Chun) kungfu. We spent a few days there and met with quite a few of the Wing Chun people of Mainland China and exchanged experiences and opinions with each other. Sifu Pang Nam was one of those we met.

Tsui Sheung Tin, Wong Shun Leung, one other person and I went to visit Sifu Pang Nam during our free time after lunch.

When Pang Nam was introduced, he seemed very humble and respectful to us. He even called us *'Si-Sok'* (師叔 or 'kungfu uncles') because his *si-fu* (師父 or 'kungfu father') Chiu Chow had once learnt from Grandmaster Yip Man.

Therefore, Yip Man's direct students should be regarded as a higher generation in seniority to him. We also respected him as one of the oldest Wing Chun instructors in Fatshan, and so told him that we did not see seniority that important. On the contrary, due to his age, we called him *'Nam-Sok'* or 'Uncle Nam', as the other people in Fatshan did.


永春遺訣

手法

耕拦摊膀

耨模荡捋

曲手留中

来留去送

甩手直衝

[illegible]头屹尾

[illegible]尾屹头

中间飘膀起

深藏不显露

着着佔先头

手耨手 无地走

大闪侧 小俯仰

小闪侧 大俯仰

二桥上势

裹带必争

明动静 知归去

知有无 知進退

一拳一掌 一马一步

步要轻灵马要稳

腰跨动桥不动

桥动腰跨不动

步法：钩、针、弹、踢。

脚法：寸、拐、撩、剁、踩

⬅ Photocopy of the "Weng Chun Wai Kut" (永春遺訣) or "The Bequeathed Mottoes of the Weng Chun Style", said to be the mottoes passed down by Lai Hip Chi, the late *Si-Sok-Kung* of Pang Nam, & Chiu Chow, the *Si-Fu* of Pang Nam. These mottoes are later combined & rewritten by Sifu Pang Nam for teaching students.

2/ It is a pity that Sifu Pang Nam passed away in 1995 in the age of 85.

3/ Weng Chun （永春）is a southern style with close relationship to Wing Chun. Please refer to *'The Fung Siu Ching Weng Chun Style'* for details.

4/ In Chinese, *Um*（庵）means a Buddhist nunnery or convent. The Buddhist nuns are women who shave their heads to show their devotion to Buddha. It is a place in which males are strictly forbidden to live. Therefore, ***Yat Chan Um Chu***（一塵庵主）should not be referred to as being male. *(See also 'Sifu Lai Hip Chi' & His Style' for further information).*

5/ At our first meeting, Sifu Pang Nam gave me seven copies of books which he had produced by binding some photocopied paper together. Three of them were handwriting texts concerning the sequences of the three barehanded sets. The rest of them were photograph sequences in which he performed the four kungfu sets. On the front cover of each book, the first title read: *'The Book of Weng Chun 'so-and-so' Kungfu Set'*（永春 XX 拳譜）, and then the sub-titles ran: *'Edited by Pang Nam, the Disciple of Chiu Chow'*（招就授徒彭南整理）and *'Passed down by Dr Leung Jan of Fatshan'*（佛山梁贊先生傳）The *'Origin of Weng Chun'* was recorded in first pages of the first book.

However, the following year, when I went back to Fatshan and paid Pang Nam a second visit to conduct a more detailed interview, I found out that he had changed the name of his own 'Weng Chun' style to 'Wing Chun' in some of the publications. Among the further five newly re-edited books he presented to me, there was a book named *Wing Chun Chi-Kung* (詠春氣功) which I had never seen before.

6/ Please refer to *"From Sifu Chan Yu Min to Sifu Chiu Chow'.*

7/ Please refer to *'Sifu Lai Hip Chi & His Style'*

8/ In Pang Nam's Wing Chun, he calls the first set *Siu-Lin-Tau* (小練頭) which means 'To Practice a Little Bit in the Beginning'. Also, in Pang Nam's Wing Chun style, there are all together not 108 movements but 116 movements.

9/ ***Ma*** (馬), literally translated as 'horse', is a term derived from the shortened form of 'horse-riding stance' （騎馬勢）which means the stance resembling the posture of riding on horse-back in kungfu terminology.

According to Grandmaster Yip Man, the ***Yee-gee-kim-yeung-ma*** should be written （二字拑羊陽馬） instead of （二字鉗陽馬）***'Yeung'***（羊）means 'goat'. Therefore, ***'Kim-Yeung'***（拑羊）in **WingTsun** means ***'riding on a goat and pinch the body of the goat firmly by keeping the two knees together just like a jockey riding on horseback'.***

Please note that the literal explanation from Chinese dictionary for both ' 拑 ' and ' 鉗 indicates that they bear the same meaning: **'to pinch'** or **'to keep something firmly together'.** The only difference is that: 拑 is "to pinch or to keep something firmly by fingers, toes or any part of the body'. Whereas 鉗 means to do the same movement but with tools; e.g. clips, pliers, spanners, etc."

No matter how its translated, 鉗 does not mean 'touching the ground'. *(See also my other books or videotapes for details)*

10/ I cannot attest that the other students of late Grandmaster Yip Man would also form a back-stance with 100% of the body-weight shifting onto the rear leg. Before I became Grandmaster Yip Man's private student, I learnt from my first instructor that I had to put 30% body-weight on the rear leg while forming a back-stance.

It was Grandmaster Yip Man who later corrected me, saying that I should shift not body-weight but POWER to the front leg in order to stand on the ground firmly. It is the 'power', NOT 'body-weight, of the front leg that links to the rear leg and the upper body in a slant angle, just like a slant pile standing on the ground, supporting a dangerous building with its top.

In this way I can deal with any on-coming force from a defensive position. This pose is evident in many pictures of Grandmaster Yip Man's.

(See also my other books: 'Wing Tsun Kuen', 'Dynamic Wing Tsun Kuen', 'Advanced Wing Tsun Kuen' or video tapes on ***WingTsun*** *kungfu for details.)*

11/ Bong-sau is a unique defensive movement of the **WingTsun** system. The Bong-sau is actually not a common blocking movement like many of the common defending techniques applied by the other kungfu styles. It only responds on contact with the incoming-attacking arm of the opponent. Once it receives the force from the arm contacted, the Bong-sau delivers the attacking force to the body and uses this force to make the body turn aside, if necessary. That is why the Bong-sau in **WingTsun** is formed at an angle of over 135° from the upper arm at an incline position in front of the chest of the performer. In this way it can extend to the largest area to cover nearly the whole upper body.

12/ In the olden days, the Chinese believed that snakes could attack their victims by spitting some kind of poisonous mist. In fact there is a kind of cobra that can really spit its poisonous saliva towards its enemy as it approaches.

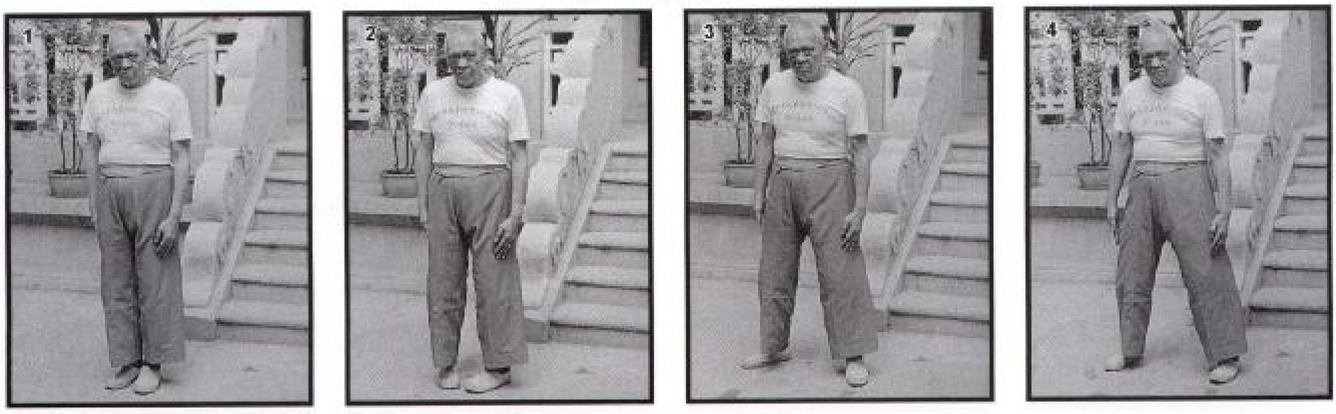
THE SIU-LIN-TAU SET DEMONSTRATED BY GRANDMASTER PANG NAM

The characteristic of the SIU-LIN-TAU set of Sifu Pang Nam's style is the 'Continuous up-&-down Pinning-palm' movements in the middle section of the set. Sifu Pang Nam calls these movements as the *Jòr-yau-on-cheung* (左右按掌) or Left & Right Pinning-palms.

Please note that Sifu Pang Nam does the *Tit-tze-chap-sha-cheung* (鐵指插沙掌) or 'Iron-fingers Jabbing the Sand' palming technique with the right arm on the left. The similar movement in the Yip Man style, however, is called *'Gow-cha Gaun-sau'* (交叉梗手), with the left arm on the right arm. Meanwhile, the *Sup-gee-by-tze* (十字擺指) of the Pang Nam style is actually the *Huen-sau* (圈手) movement of the Yip Man & Ng Chung So style. There is also a *Nau-fa-sau* (扭花手) or 'Twisting-flower hands' which is also called as the *'Chue Shang Pow-kuen'* (柱雙豹拳) or 'Double Leopard punching-arms' by Pang Nam in his books. In fact, this is the *Kwun-sau* (滾手) movement I learnt from my first instructor. This movement was later verified and explained by the late Grandmaster Yip Man when I was asked to show him what I had learnt from Leung Shang, his first student in Hong Kong. Further, Sifu Pang Nam does the *Kung-bui-lau-chung-cheung* (弓背留中掌) or 'Arched-palm with a bending arm' movement for two times only. The similar movement is called as *Fook-sau* (伏手) by the Yip Man Wing Tsun pugilists and is done for three times in the Siu-Nim-Tau set.

It is interesting that Sifu Pang Nam also straightens his arm totally in the Thrusting-punch. Further, he also applies the left-hand or left-side movements prior to the right-hand or right-side movements. This is also the characteristic of the Yip Man style. Perhaps, this is something to prove that Pang Nam's own *Si-Fu* (Original instructor or 'kungfu father') Chiu Chow, who claimed to be deeply influenced by the late Grandmaster Yip Man at the time they were colleagues in the secret detective squad, was true.

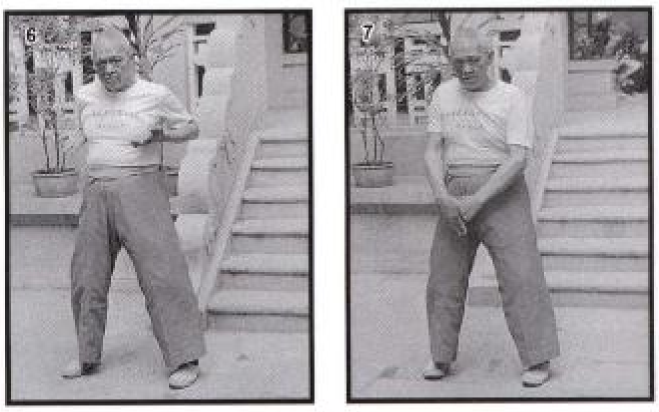
#1 — #4 Setting up the stance



#5 *Shui-kin-shang-cheung* (Double Hanging-palms)



#6 — #7 *Tit-tze-chap-sha-cheung*



#8 *Chue Shang pow-kuen*

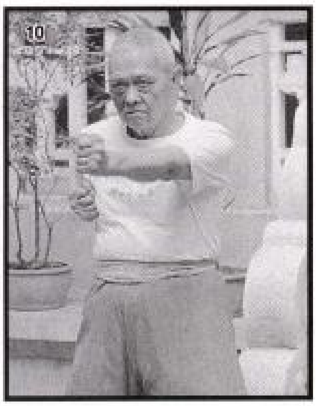


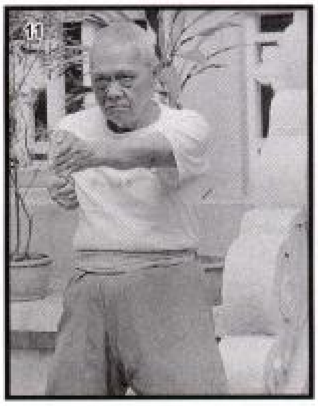
#9 Withdrawal of the fists

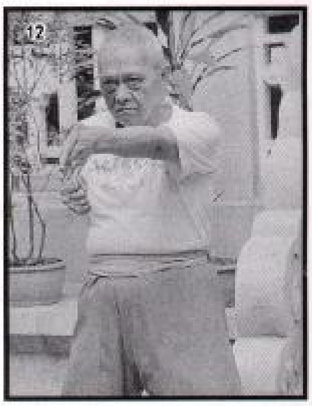
#10 Left Thrusting punch

#11 — #14 *Sup-gee-by-tze* (Crossed Swaying-fingers)



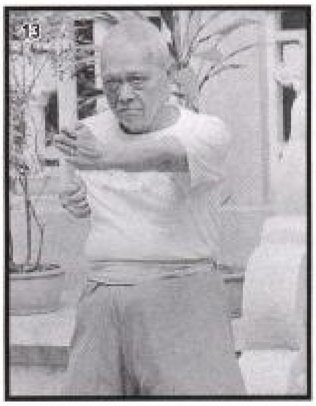


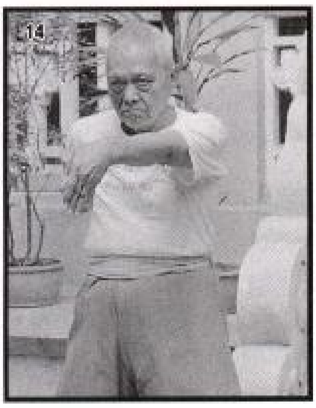


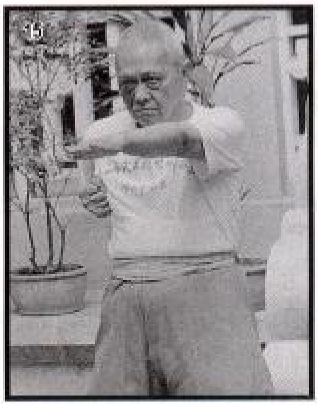


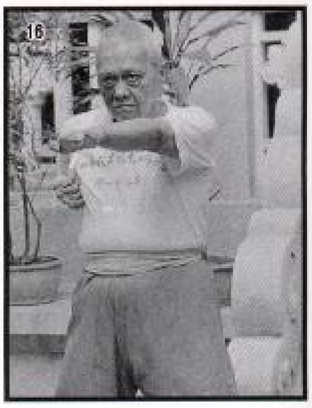
(* Swaying-fingers vertically for 3 times)

#15 — #18 *Sup-gee-by-tze* (Crossed Swaying-fingers)



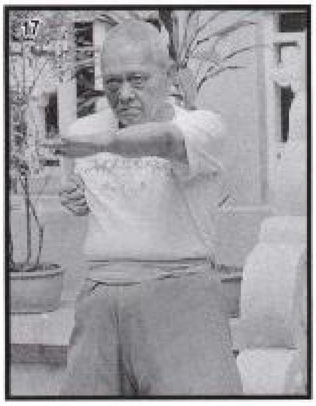


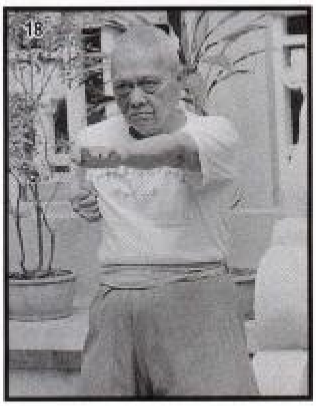


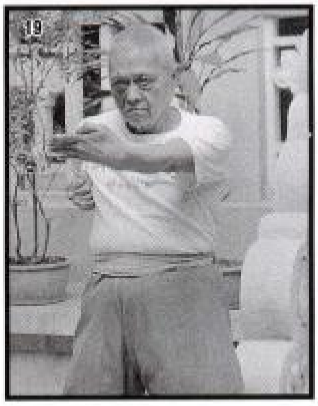


(* Swaying-fingers horizontally for 3 times)

#19 *By-tze* (Swaying-fingers)



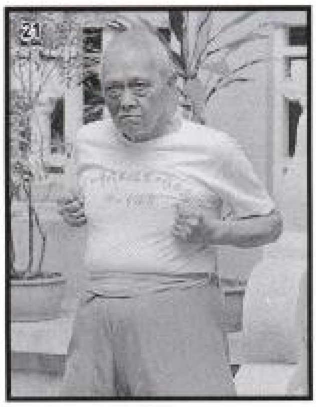






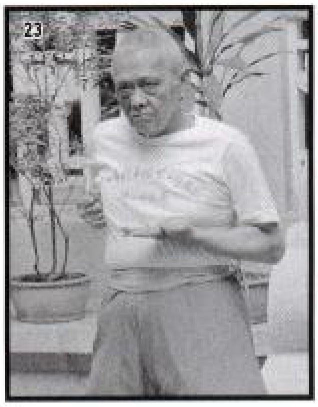
#20 — #21 Withdrawal of left fist

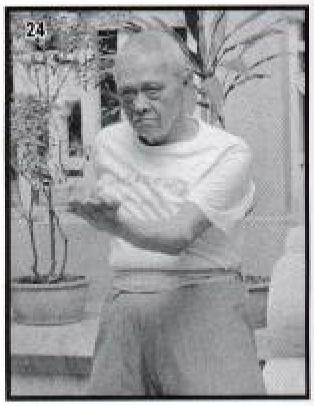
#23 — #24 Left *Tan-cheung* (Palm-up hand)



22

Repeat the Right-hand-side movements as from Illustrations #10 to #21





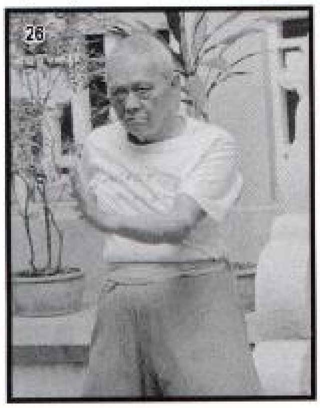
#25 ***Sup-gee By-tze***

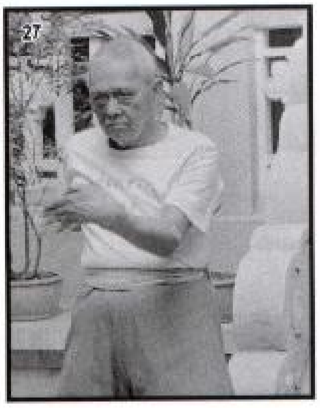
#26 ***Dan by-cheung***
(Single Praying-palm)

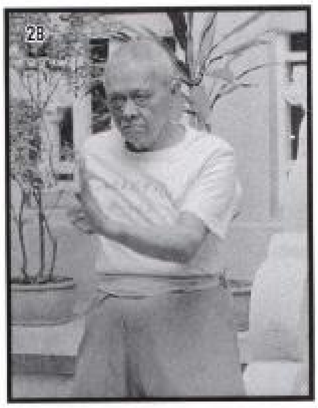
#27 ***Kung-bui-lau-chung-cheung***
(Arched-palm with a bending arm)

#28 ***Dan by-cheung***





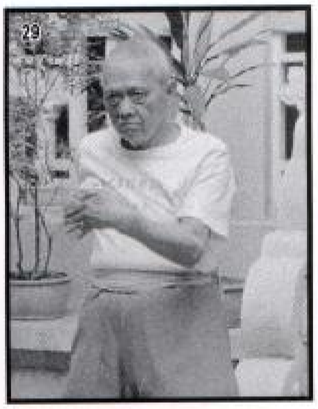


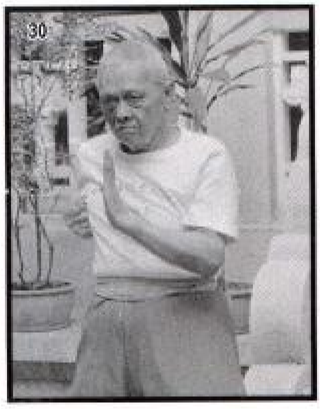


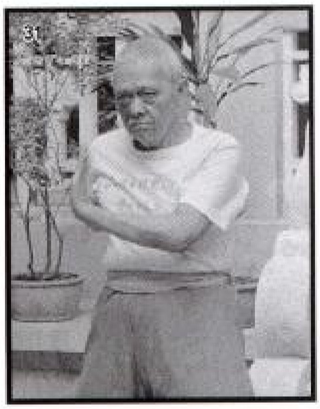
#29 ***Kung-bui-lau-chung-cheung***

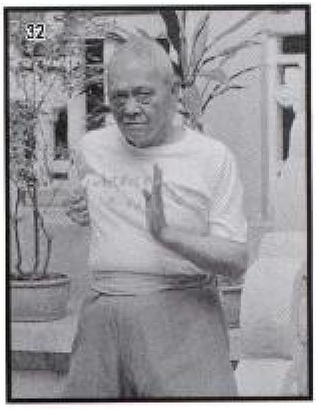
#30 ***Dan by-cheung***

#31 — #33 ***Jor-hang Fa-shang-cheung***



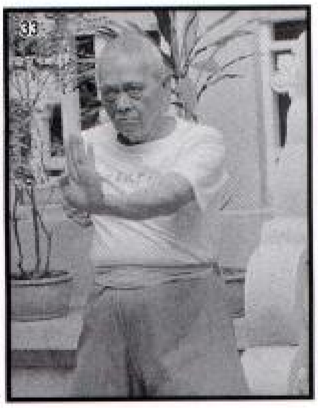


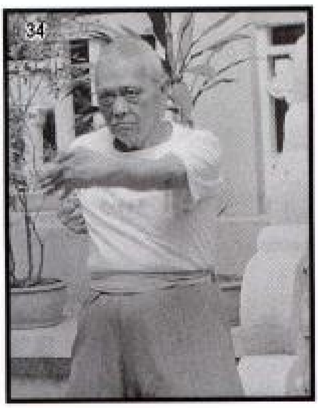


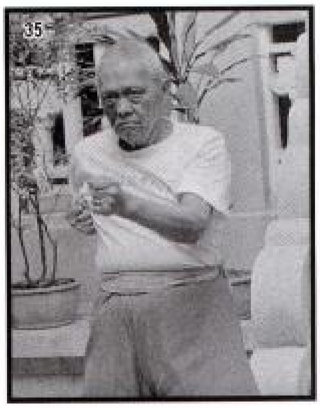


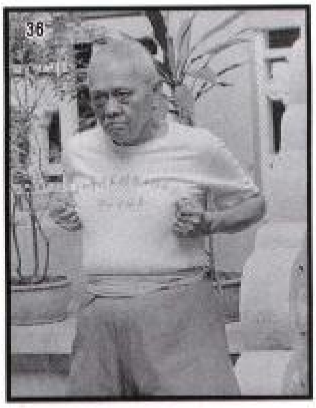
(Sideward-palm & counter with left palm-strike)

#34 — #36 From *By-tze* to Withdrawal of left fist





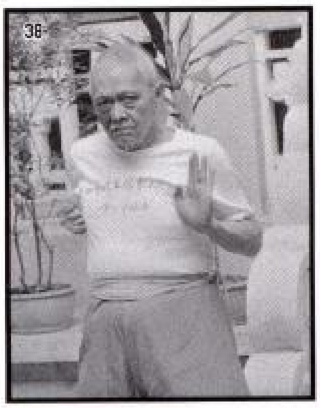


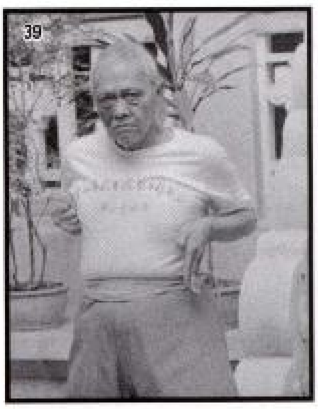


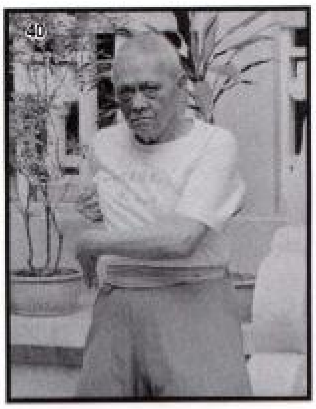
#38 — #42 Left *Shan-lan-chung-cheung* (Left Cutting-block & counter with a mid-level palm-strike)

37

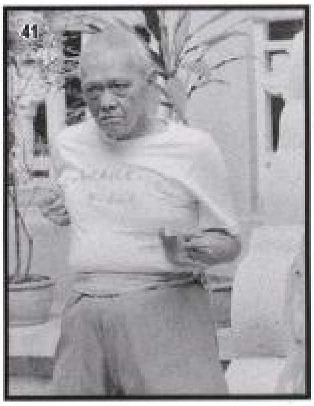
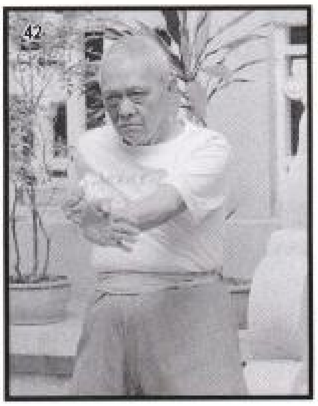
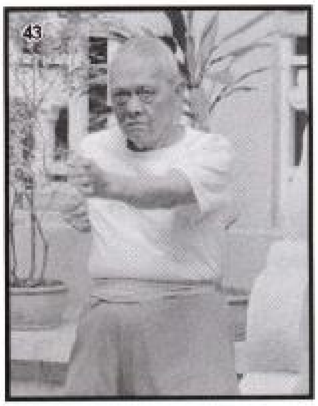
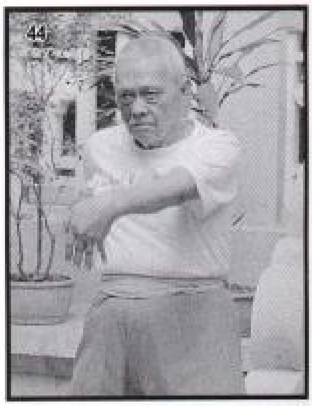
Repeat the Right-hand-side movements as from Illustrations #23 to #36





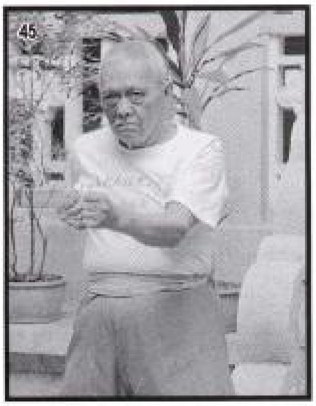
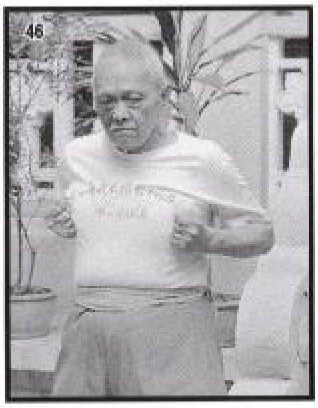


#43 — #44 *Sup-gee by-tze*

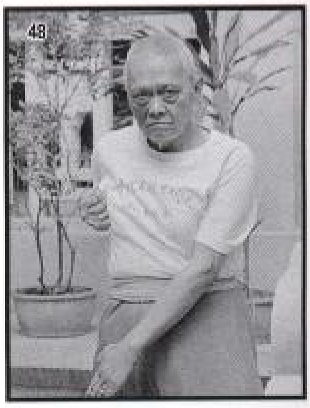
#45 — #46 Withdrawal of left fist

#48 *Tit-tze-chap-sha-cheung*

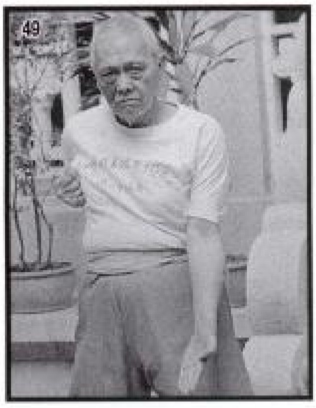
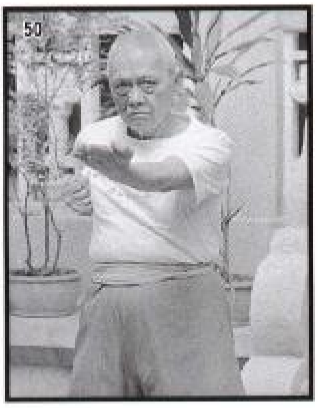
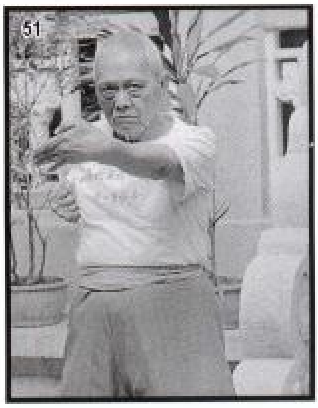
47

Repeat the Right-hand-side movements as from Illustrations #38 to #46



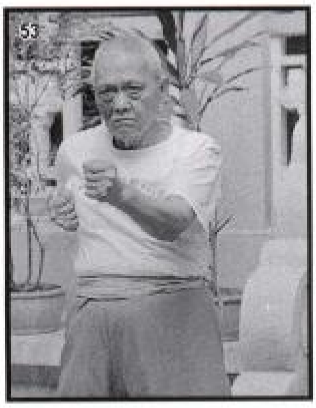
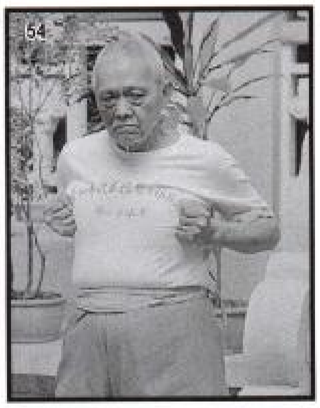
#49 *Har Tan-cheung* (Lower palm-up hand)

#50 — #52 *Sup-gee by-tze*

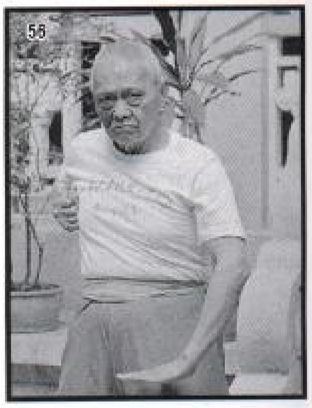

#53 —#54 Withdrawal of left fist

#56 Left *Ching on-cheung* (Pinning-palm)

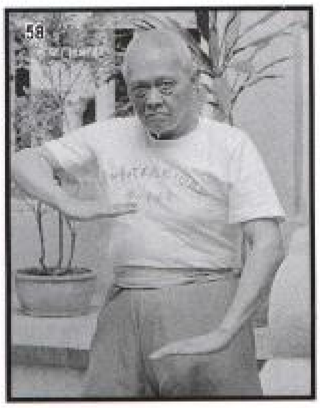
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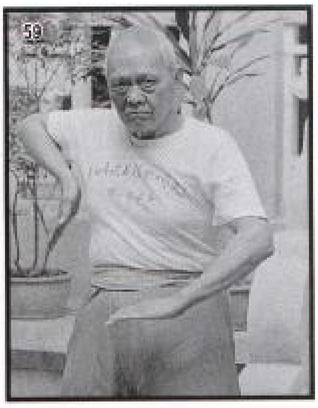
Repeat the Right-hand-side movements as from Illustrations #48 to #54



#57 — #59 *Jor-yau-on-cheung* (Left & Right Pinning-palms)

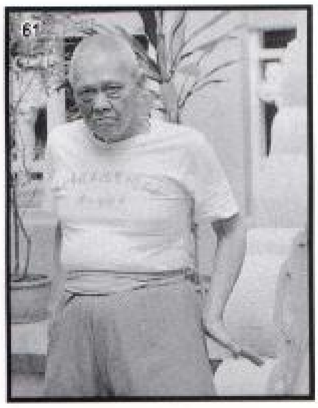


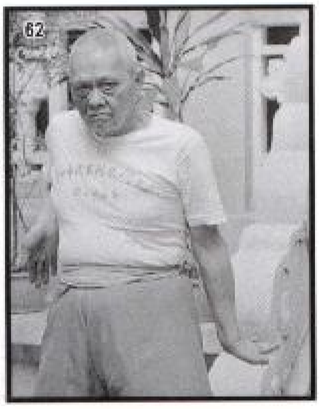


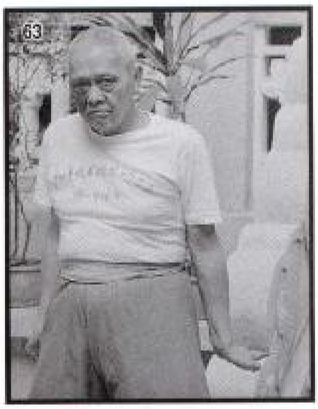




#60 — #63 *Hau-tai-on-cheung* (Back Lifting & Pinning-palms) #64 *Jor-yau-on-cheung*







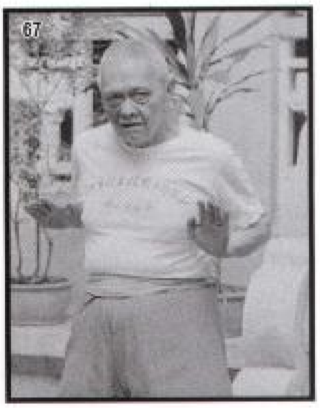


#65 — #66 *Jor-yau Tai-on-cheung* (2nd time)

#67 — #68 *Jor-yau Tai-on-cheung* (3rd time)



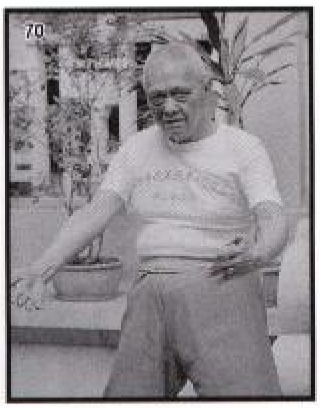


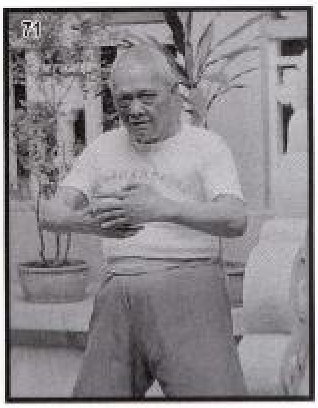


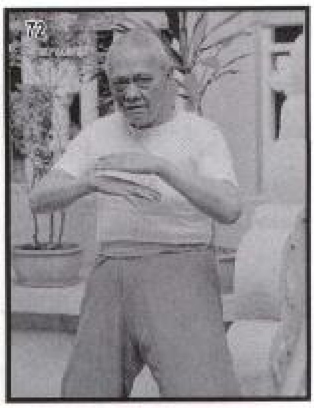


#69 — #72 *Waai-chung-po-yuet-deep-sau* (Embracing the moon with double-arm)



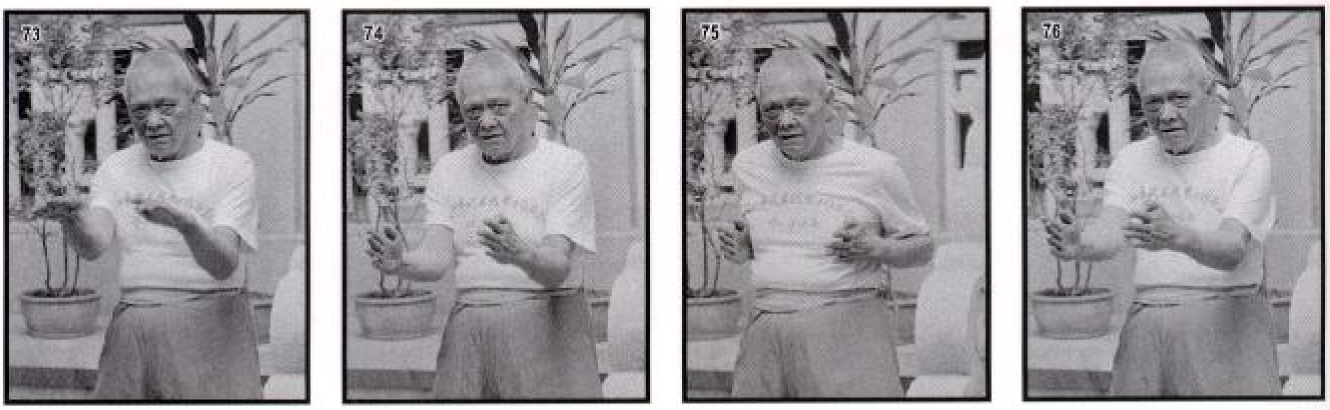




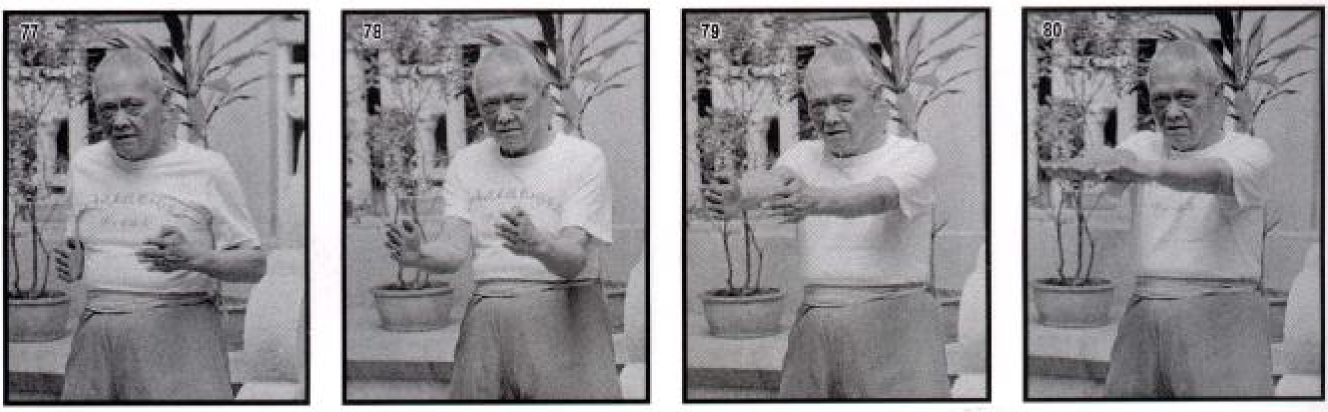


#73 *Fun-kiu-cheung* (Arm-separating palms)

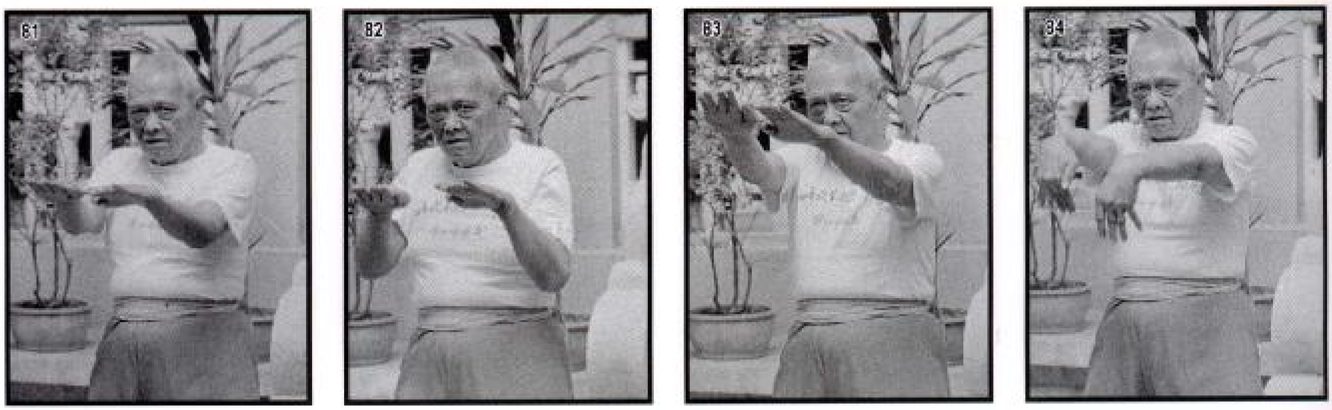
#74 — #78 *Tui-po-cheung* (Pushing-&-holding Palms for three times)



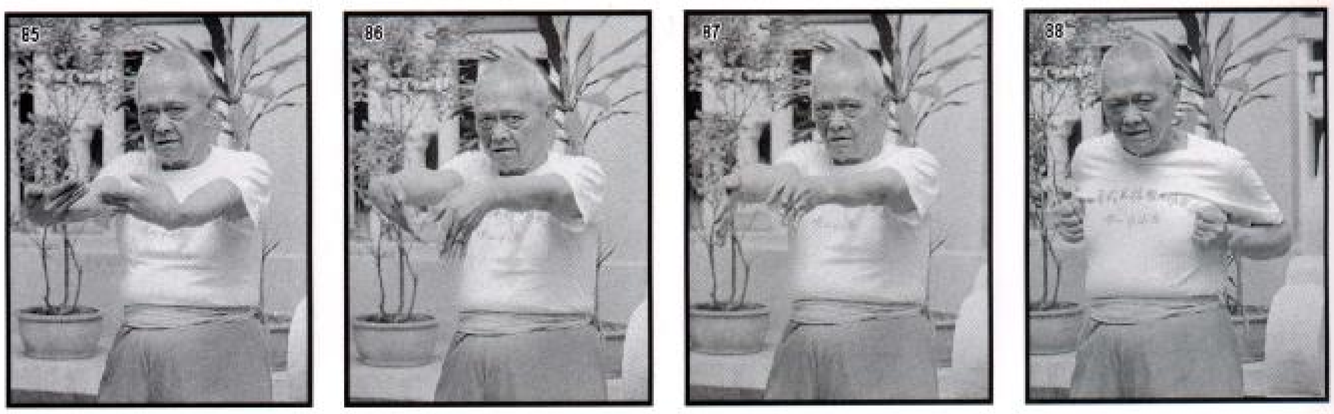
#79 — #82 *Shang Lip-cheung* (Double Rubbing-palms)



#83 *Shang Mo-tin-cheung* (Double Touching-the-sky-palms)

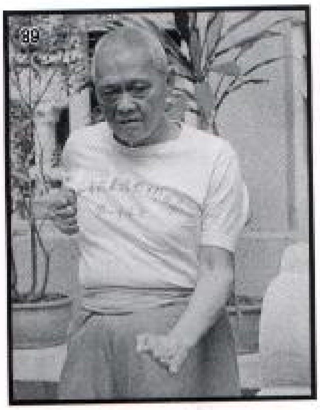


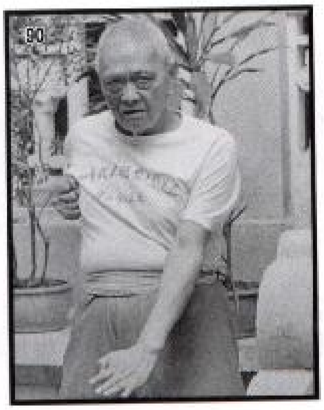
#84 — #88 From Circling-hands to Withdrawal of fists

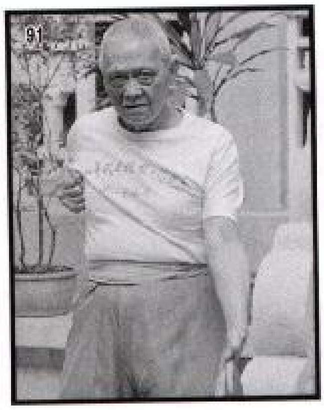


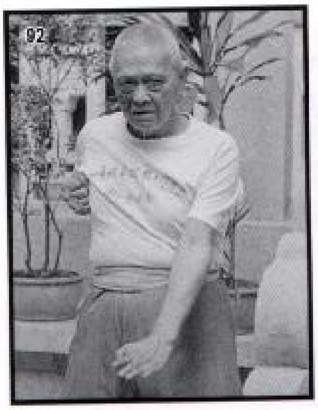
#89 — #91 Left *Har-tan-fook-cheung* (Palm-turning movement)

#92 — #93 Left *Har-tan-fook-cheung* (2nd time)



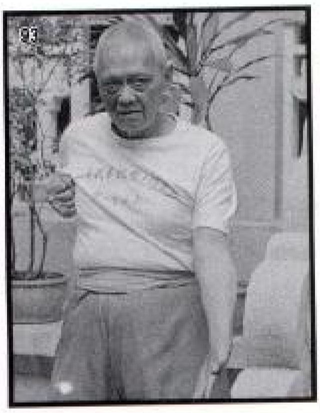


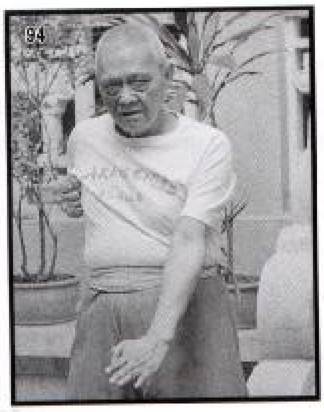


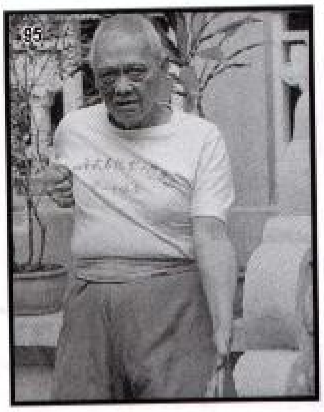


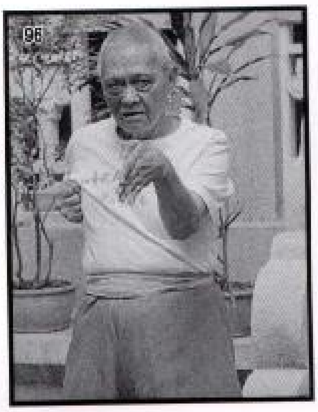
#94 — #95 Left *Har-tan-fook-cheung* (3rd time)

#96 — #98 Left *Kei-lung-by-gap-cheung*



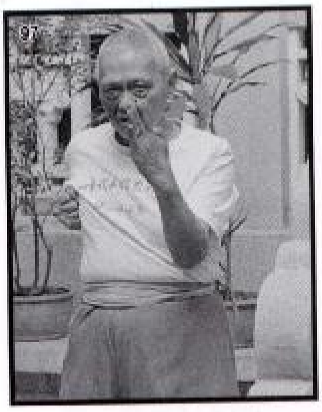


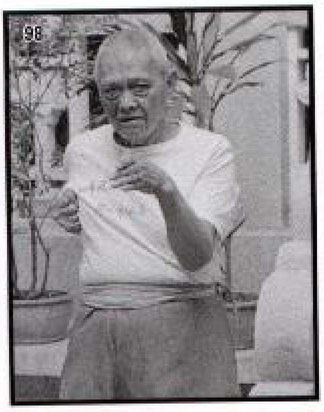


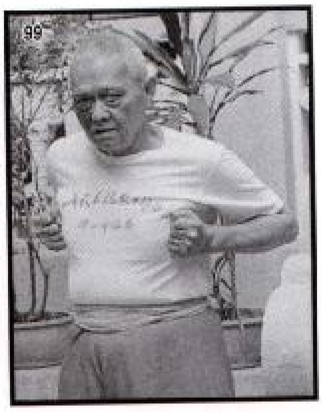


(Riding-a-Dragon-&-Praying Palming)

#99 Withdrawal of left fist







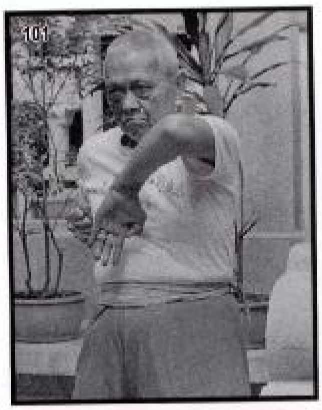
100

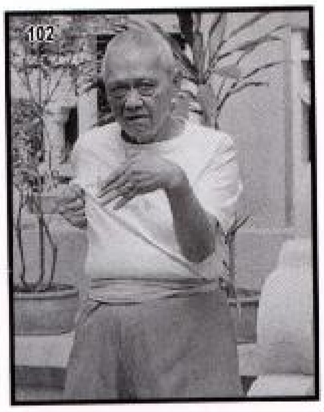
Repeat the Right-hand-side movements as from Illustrations #89 to #99

#101 *Kwai-sam-bong* (Central Wing-arm)

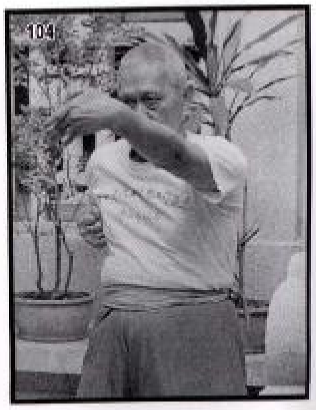
#102 *Kung-bui-lau-chung-cheung*

#103 *By-gap-mo-yi-cheung* (Touching-ear Palm)

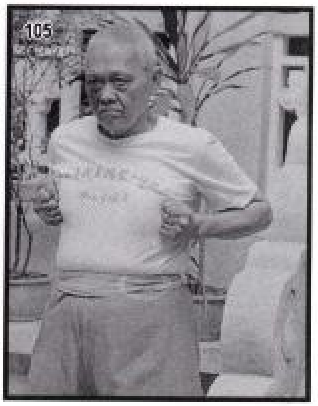








#104 —#105 From *By-tze* to Withdrawal of left fist



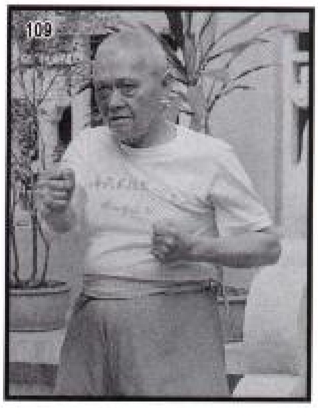
106

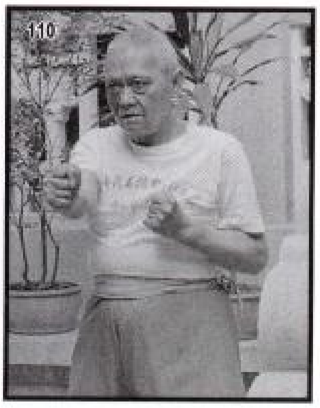
Repeat the Right-hand-side movements as from Illustrations #101 to #105

#107 — #111 *Lin-wan Yat-gee-kuen* (Chain-punches)





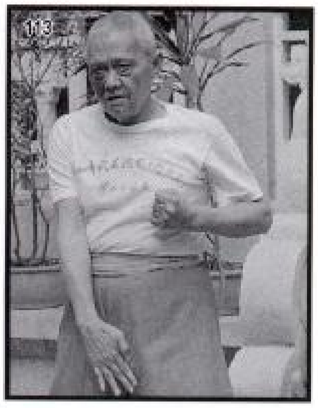






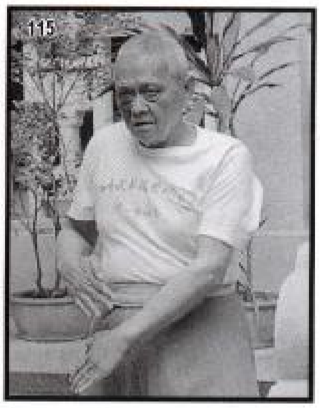
#112 — #113 Right *Tit-tze-chap-sha-cheung*





#114 — #115 Left *Tit-tze-chap-sha-cheung*



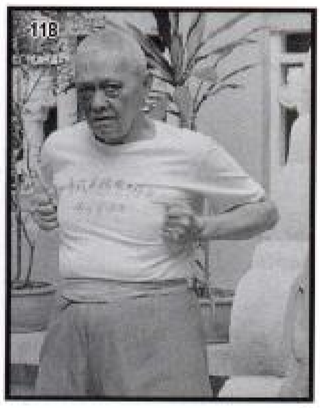


#116 — #118 *kung-bui-chang-toi-dep-cheung*

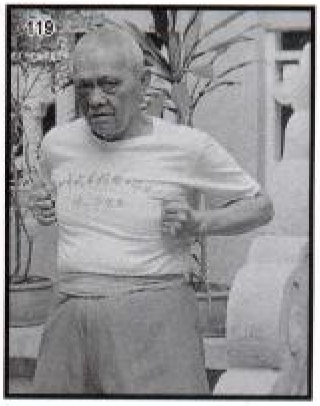


(Double Arched-palms & folding arms in front of the chest)





#119 Withdrawal of fists



#120 End of the set



THE CHUM-KIU SET OF THE PANG NAM STYLE

The sequences of the CHUM-KIU set of the Pang Nam style is not so much different from the Yip Man style of Chum-Kiu in Hong Kong, except more repeated movements. Same as the Siu-Lin-Tau set of the Pang Nam style, most of the movements in Chum-Kiu have been changed into more beautiful names that sounds like those in Hung-gar Kungfu. As a rule, there are *By-tze* movements in the beginning of every set. Same as in the Yip Man Chum-Kiu set, there are also three similar kicks in Pang Nam's Chum-Kiu set.

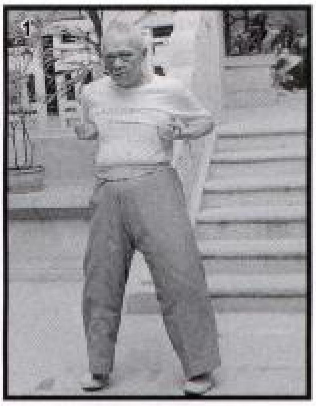
According to Sifu Pang Nam, the *Bong-sau* can be subdivided into the *Piu Bong-sau* (飄膀手) or 'Floating Wing-arm', *Chung Bong-sau* (中膀手) or 'Middle Wing-arm', and *Har Bong-sau* (下膀手) or 'Lower Wing-arm'. The pose of *Bong-sau* (膀手) or 'Wing-arm' is apparently different from all the other Wing Chun or Weng Chun branches. The Bong-sau movements performed by Sifu Pang Nam are all posed at such an angle that his lower arm is nearly vertically to the floor.

Please note that the setting-up of the *Yee-gee-kim-yeung-ma* (二字鉗陽馬) or the 'Keeping the *"Chuk-Saam-Yeung"* acu-point firmly with a Character "Two" Stance' sequences in all the sets of the Pang Nam style are not exactly the same as that in the other branches of Wing Chun or Weng Chun. When setting up the stance, Sifu Pang Nam first turns the heels outwards, then turning the tiptoes outwards, then turns the heels outwards again. This makes the frontal stance look like a *Saay-ping-ma* (四平馬) or Level stance of Hung-gar kungfu, yet much narrower & higher.

#1 *Yee-gee-kim-yeung-ma*

#2 —#3 *Shang-lung-lone-chu*
(Double Dragons playing with the Pearls)

#4 *Chung-kung-po-yuet-cheung*
(Frontal Embracing-the-moon palms)







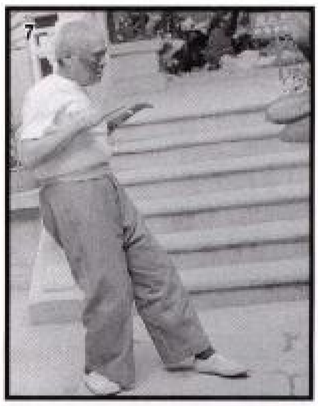


#5 — #6 Left *Po-yuet-cheung*
(Left-side Embracing-the-moon palms)

#7 —#8 *Shang Lip-cheung*
(Double Rubbing-palms)

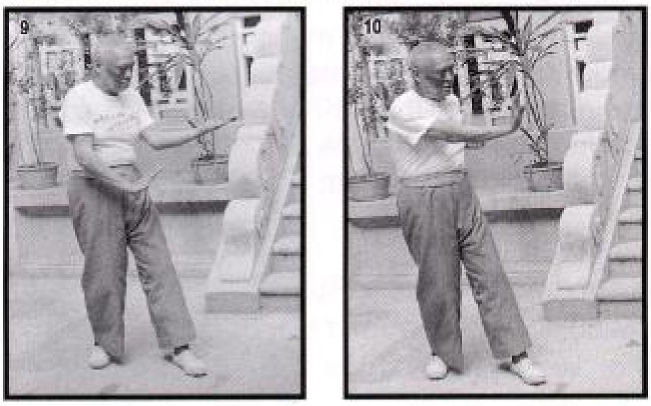




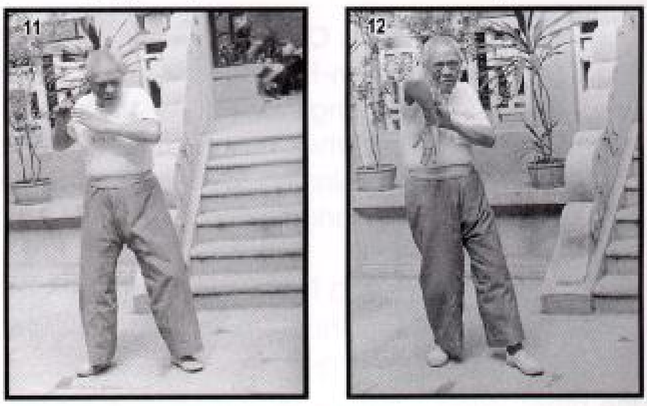




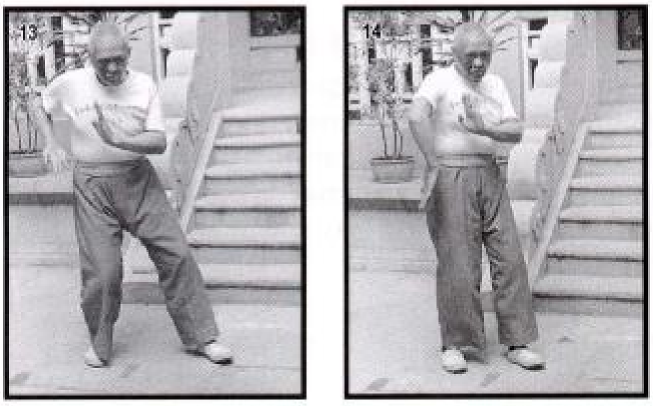
#9 — #10 *Jor-Tan Yau-Fok & Yau Ping-cheung* (Left Palm-up & Right Overturning palms & Left Stamping-palm)



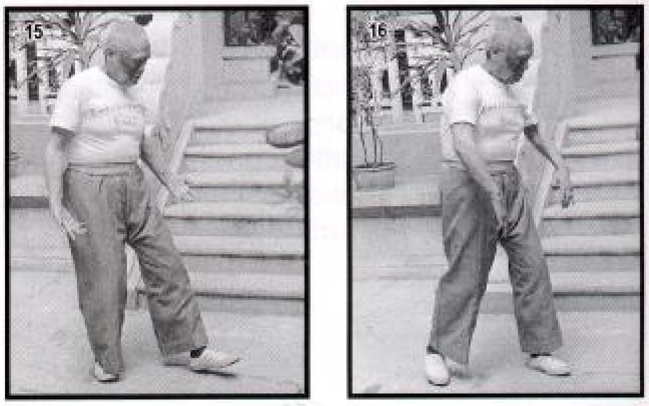
#11 — #12 The *Piu Bong-sau* (Floating Wing-arm) (High Bong-sau movement with turning)



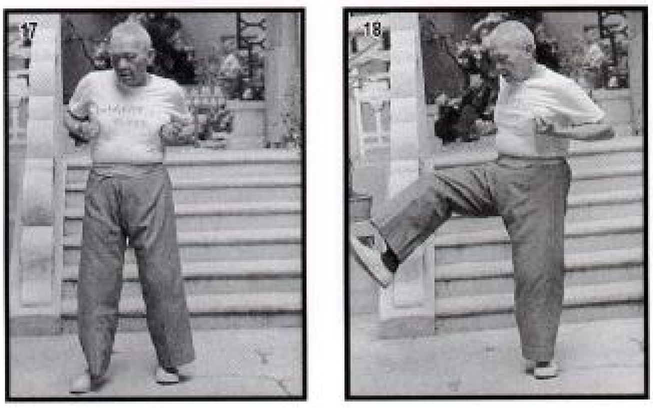
#13 — #14 The *Chung Bong-sau* (Middle Wing-arm with step)



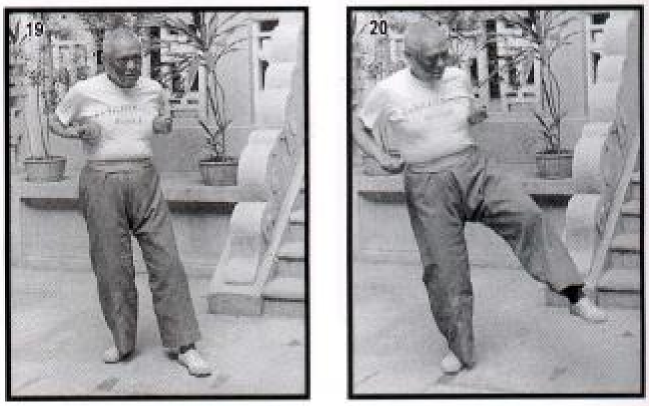
#15 — #16 The *Har Bong-sau* (Low Wing-arm with step)



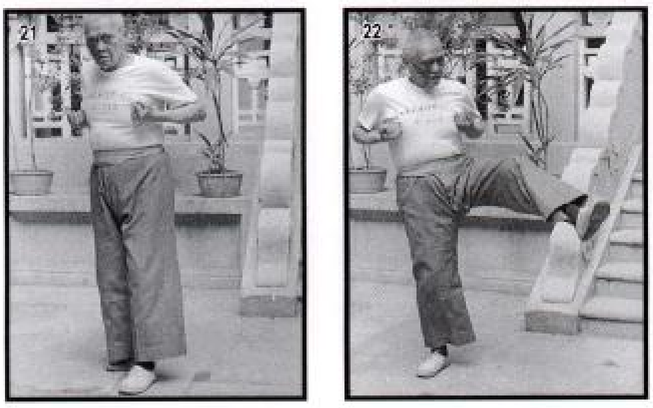
#17 — #18 *Lak-Tac-Hua-Shan* (Kicking Mt. Hua, frontal kick)



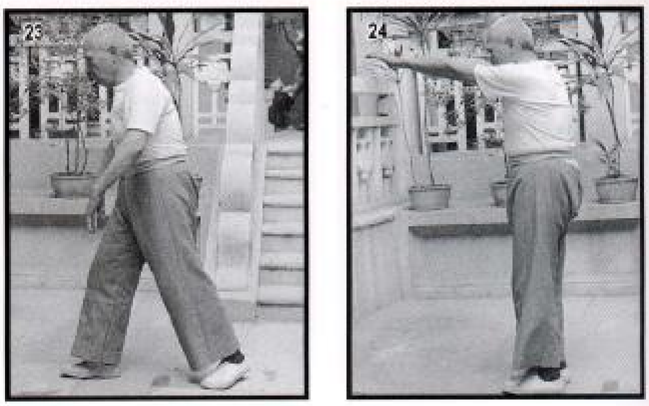
#19 — #20 *Liu-yam-tui* (Kicking to the Groan)



#21 — #22 *Gwaai-guek* (Slant-kick)



#23 — #24 From *Har Bong-sau* to *Biu-tze-cheung* (A movement before the Slant-kick)



THE BIU-TZE SET OF THE PANG NAM STYLE

On the whole, the BIU-TZE set of Sifu Pang Nam is not so much different from the Yip Man style of Biu-Tze, except most of the terms of the movements are changed into more beautiful names that sounds like those in Hung-gar Kungfu.

Instead of the *Kup-jarn*, *Kwai-jarn* and *Pie-jarn* movements, there are the *Shang Kup-jarn* (上扱踭 or Upper Over-headed Elbow), *Chung Kup-jarn* (中扱踭 or Middle Over-headed Elbow) , and *Har Kup-jarn* (下扱踭 or Lower Over-headed Elbow), The most interesting thing is that there is a movement so-called *'Chi-Mo-Dong-Biu-Lip'* (黐摸蕩標捩 or 'Sticking, Clinging, Swinging, Thrusting & Rubbing'). They are actually the *Dong-sau* (蕩手 or 'Swinging-arms') *(alias Man-sau 問手 or 'Explorative-arm')* movement. As there is a motto in the Pang Nam style mentioning about different kinds of forces as *Chi, Mo, Dong, Lip* (黐摸蕩捩 or 'Sticky-force, Clinging-force, Swinging-force, and Rubbing-force), may be this is the reason for Sifu Pang Nam to make the *Dong-sau* movement after the above terms.

Instead of the *Kam-na-sau* (擒拿手 or 'Grappling-hands') & *Au-chong Kuen* (勾撞拳 or 'Hooking-punch') sequence, the one before the last movements in Biu-Tze, there are the *Tui-shan Cheung* (推山掌 or 'Pushing-the-Mountain palms'), *Chum-lung Cheung* (沉龍掌 or 'Sinking-dragon Palms') and *Shan-lan cheung* (閂攔掌) or 'Horizontal-blocking palm'. Whereas the *Dai-che-lun-sau* (大車輪手 or 'Big Wheeling-arms') *(alias Dai-fan-che-sau 大翻車手 or Big Circling-arms)* movements at the end of set, which are so-called by the Yip Man and Ng Chung So style, have been changed into three separate movements in the Pang Nam style. They are the *Po-cheung* (抱掌 or 'Embracing-palms'), *By-cheung* (拜掌 or 'Praying-palms'), and *Tui-cheong-mong-yuet* (推窗望月 or 'Opening the Windows & Looking at the Moon') movements.

#1 — #2 The *Shang Kup-jarn* (上扱踭) movement




#3 — #4 The *Chung Kup-jarn* (中扱踭) movement



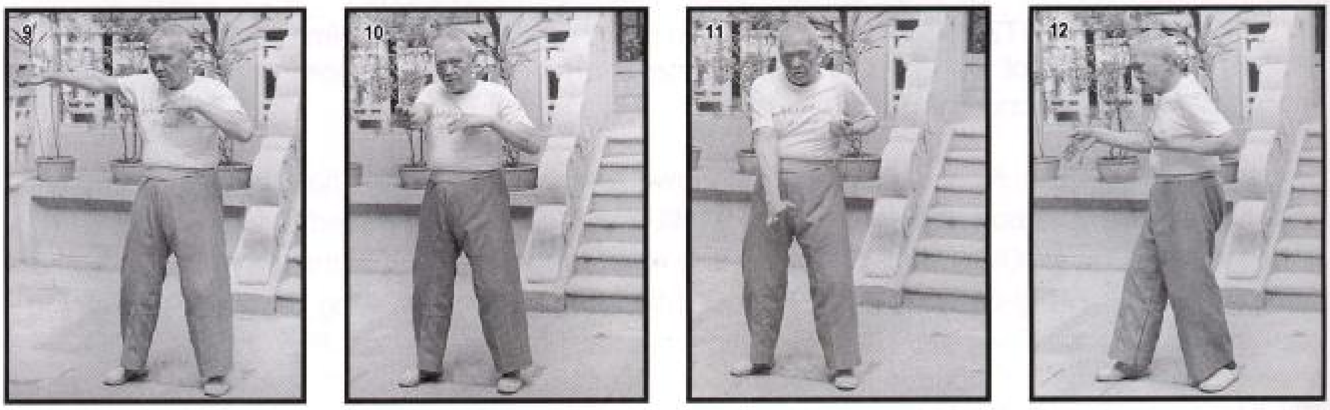

#5 — #6 The *Har Kup-jarn* (下扱踭) movement



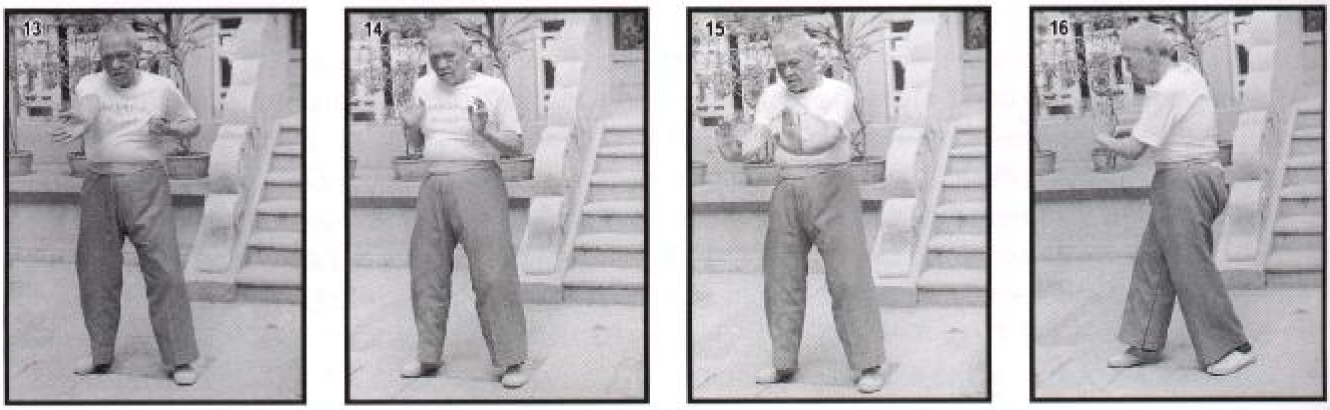

#5 — #11 The Left & Right *Chi-Mo-Dong-Biu-Lip* movement



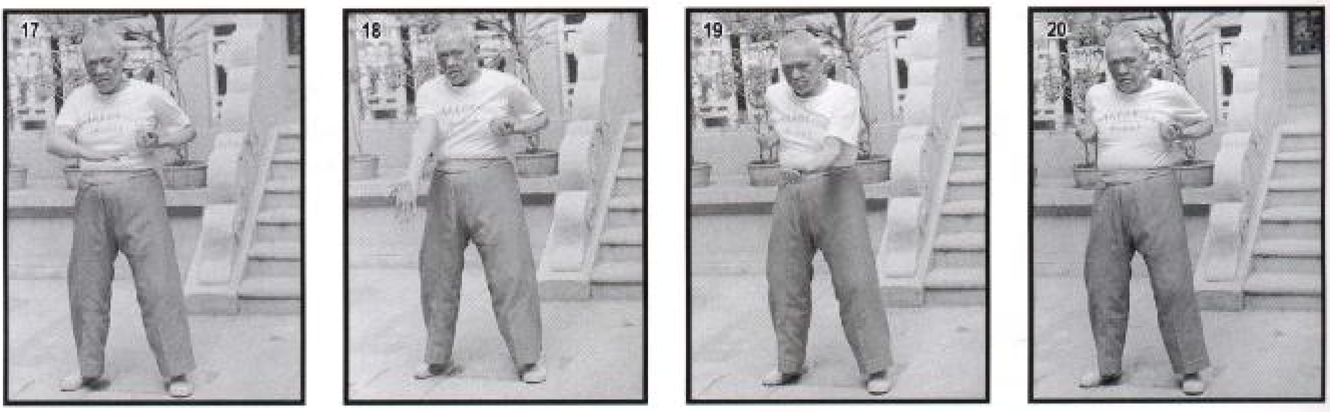

#12 — #13 From the *Kei-lung-cheung* to *Wang-cheung* (Riding-dragon Palm & Lying-palm)
(Succeeding movements of Diagram #11)



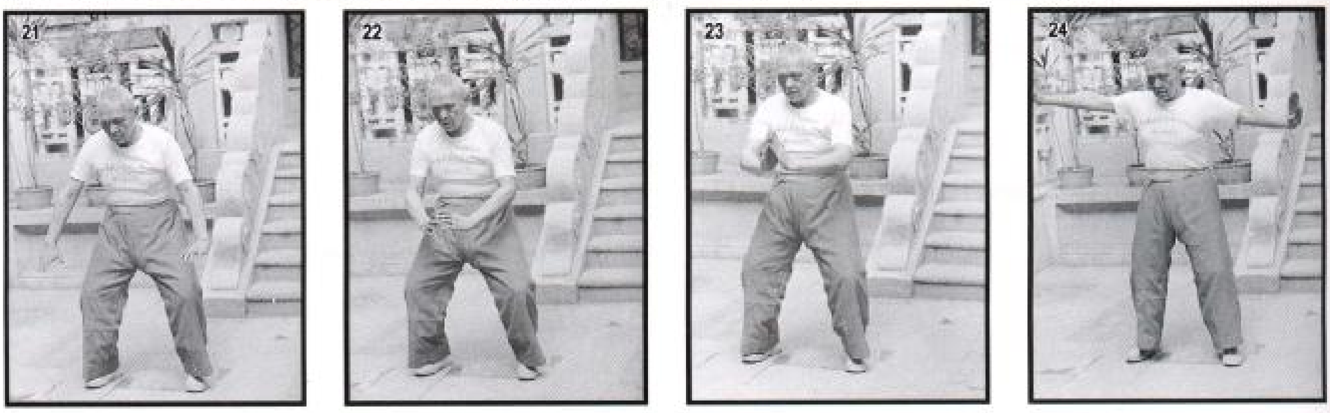
#14 — #20 The whole sequence of *Tui-shan Cheung* (#14 — #15) — *Chum-lung Cheung* (#16) —



Shan-lan Cheung (#17) — *Dai-cheung* (#18) — & Withdrawal of left fist (#19 — #20)



#21— #24 The whole sequence from *Po-cheung* (#21) — *By-cheung* (#22) — *Tui-cheong-mong-yuet* (#23 — #24)



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

The Movements in Chinese & English

#1 開式 Hoi-sik (Starting the set)

#2 雙龍探爪 Shang Lung Tam Jow (Double Dragons Stretching their Claws)

#3 虎爪拖羊 Fu-Jow To Yeung (Pulling the Goat with the Tiger-claws)

#4 雙龍弄珠 Shang Lung Hei Chu (Double Dragons Playing with the Pearls)

#5 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#6 獅子回頭 Sze-Gee Wui Tau (The Lion Turning Its Head Backwards)

#7 天王托塔 Tin-Wong Tok Dap (The Heaven Prince Supporting a Pagoda on his Palm)

#8 金鮫剪 Kam Gow-Chin (The Golden Scissors)

#9 銀鮫剪 Ngan Gow-Chin (The Silver Scissors)

#10 天王托塔 Tin-Wong Tok Dap (The Heaven Prince Supporting a Pagoda on his Palm)

#11 金鮫剪 Kam Gow-Chin (The Golden Scissors)

#12 猴王取桃 Hau-Wong Tsui To (The Monkey King Seizing a Peach)

#13 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#14 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #5 TO #13

#15 單手照日 Dan-Sau Chiu Yat (Turning the Palm-up to face the Sun)

#16 麒麟出洞 Hei-Lung Chuet Tung (The Unicorn Going out of the Cave)

#17 單手照日 Dan-Sau Chiu Yat (Turning the Palm-up to face the Sun)

#18 推山塞海 Tui Shan Sak Hoi (Pushing down the Mountain to Fill the Sea)

#19 獅子回頭 Sze-Gee Wui Tau (The Lion Turning Its Head Backwards)

#20 鑿壁尋珠 Jok-Bik Chum-Chu (Breaking the Wall to find a Pearl)

#21 獅子回頭 Sze-Gee Wui Tau (The Lion Turning Its Head Backwards)

#22 反手標搥 Fan-Sau Biu-Tsui (The Reverse-palm with a Thrusting Punch)

#23 雙鳳穿雲 Shang Fung Chuen Wan (Double Phoenixes Flying Though the Clouds)

#24 懸崖勒馬 Yuen-Ngai Lak-Ma (Stopping the Horse on coming to the Precipice)

#25 蛟龍出海 Gow-Lung Chuet Hoi (The Water-dragon going-out of the Sea)

#26 童子拜觀音 Tung-Gee By Koon-Yam (The Child Praying to the Goddess of Mercy)

#27 力踢華山 Lik-Tac Hua-Shan (Kicking Mt. Hau)

#28 探囊取物左寸腳 Tam-Nong-Tsui-Mud Jor Chuen-Guek (To Take Things out of a Bag with Left Piercing-kick)

#29 金鮫剪右括腳 Kam Gow-Chin Yau Gwat-guek (The Golden Scissors with Right Swiping-kick)

#30 探囊取物 Tam-Nong-Tsui-Mud (To Take a Thing out of a Bag)

#31 金鮫剪 Kam Gow-Chin (The Golden Scissors)

#32 銀鮫剪 Ngan Gow-Chin (The Silver Scissors)

#33 紫微伏獸 Gee-Mai Fook Sou (The Thuban Star Overcoming the Animals)

#34 飛鳳爪 Fei Fung-Jow (The Flying Phoenix-Claws)

#35 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#36 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #15 TO #35

#37 蛟龍滾浪（左）Gow-Lung Kwun Long (Jor) (The Left-side Water-dragon String up the Waves)

#38 蛟龍滾浪（右）Gow-Lung Kwun Long (Yau) (The Right-side Water-dragon String up the Waves)

#39 蛟龍滾浪（左）Gow-Lung Kwun Long (Jor)

#40 飛鷹攫兔 Fei-Ying Fok To (The Flying Eagle Grabbing a Rabbit)

#41 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column))

#42 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #37 TO #41

#43 獅子回頭 Sze-Gee Wui Tau (The Lion Turning Its Head Backwards)

#44 彪躍懸崖 Biu Yok Yuen Ngai (The Tiger-cat Jumping Over the Cliff)

#45 金鮫剪 Kam Gow-Chin (The Golden Scissors)

#46 鑿壁尋珠 Jok-Bik Chum-Chu (Breaking the Wall to find a Pearl)

#47 猛豹穿峰 Mong Pow Chuen Fung (The Fierce Leopard Jumping through the Peaks)

#48 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #43 TO #47

#49 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#50 飛熊反掌（左）Fei Hung Fan Cheung (The Flying Bear Turning its Palm) (Left)

#51 飛熊反掌（右）Fei Hung Fan Cheung (Right)

#52 飛熊反掌（左）Fei Hung Fan Cheung (Left)

#53 霸王夜宴 Ba-Wong Yeah Yin (The Might Emperor Eating his Dinner)

#54 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#51 飛熊反掌（右）Fei Hung Fan Cheung (Right)

#52 飛熊反掌（左）Fei Hung Fan Cheung (Left)

#53 霸王夜宴 Ba-Wong Yeah Yin (The Might Emperor Holding a Banquet)

#54 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column))

#55 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #49 TO #54

#56 老象尋牙（右）Lo Cheung Chum Ah (The Old Elephant Looking for its Tusks) (Right)

#57 老象尋牙（左）Lo Cheung Chum Ah (The Old Elephant Looking for its Tusks) (Left)

#58 老象尋牙（右）Lo Cheung Chum Ah (The Old Elephant Looking for its Tusks) (Right)

#59 潛龍吐珠 Chim Lung To Chu (The Sinking Dragon Spitting out a Pearl)

#60 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #55 TO #59

#61 毒蛇噴霧（右）Duk She Pun Mo (The Venous Snake Spitting Poisonous Mist) (Right)

#62 毒蛇噴霧（左）Duk She Pun Mo (The Venous Snake Spitting Poisonous Mist) (Left)

#63 紫微伏獸（右）Gee-Mai Fook Sou (The Thuban Star Overcoming the Animals) (Right)

#64 紫微伏獸（左）Gee-Mai Fook Sou (The Thuban Star Overcoming the Animals) (Left)

#65 連環劍指 Lin-Wan Kim Tze (The Chain Sword-fingers)

#66 反手伏樁 Fan-Sau Fook Chong (Controlling the Dummy-arms with Palm-up hands)

#67 雙龍探爪（右金雞腳）Shang Lung Tam Jow (Yau Kam Kai Guek) (Double Dragons Stretching their Claws) (Right Golden-Rooster Kicking Technique)

#68 餓虎擒羊 Ngor Fu Kam Yeung (The Hungry Tiger Catching a Goat)

#69 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#70 獅子滾球 Sze-Gee Kwun Kau (The Lion Rolling a Ball)

#71 餓虎擒羊 Ngor Fu Kam Yeung (The Hungry Tiger Catching a Goat)

#72 雙龍探爪（左金雞腳）Shang Lung Tam Jow (Jor Kam Kai Guek) (Double Dragons Stretching their Claws) (Left Golden-Rooster Kicking Technique)

#73 餓虎擒羊 Ngor Fu Kam Yeung (The Hungry Tiger Catching a Goat)

#74 連環雷搥（一）Lin-Wan Lui-Tsui (1st punch of the Chain 5-Thunder Punches)

#75 五雷搥（二）Ng Lui-Tsui (2nd time of the 5-Thunder Punches)

#76 五雷搥（三）Ng Lui-Tsui (3rd time of the 5-Thunder Punches)

#77 五雷搥（四）Ng Lui-Tsui (4th time of the 5-Thunder Punches)

#78 連環雷搥（五）Ng Lui-Tsui (5th time of the 5-Thunder Punches)

#79 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column))

#80 獨臂擒狼 Duk Baai Kam Long (To Overcome a Wolf Single-armed)

#81 仙人托缽 Sin-Yan Tok Boot (The immortal Supporting a Bowl on his Palm)

#82 玄壇伏虎 Yuen-Tan Fook Fu (Yuen-Tan the General Subduing a Tiger)

#83 連環撞搥 Lin-Wan Chong-Tsui (The Chain Thrusting-Punches)

#84 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)

#85 猛虎凭欄 Mong Fu Pang Lan (The Fierce Tiger Leaning Against the Barrier)

#86 橫掃千軍 Wang-So Chim Kwan (Sweeping away thousands of enemy troops)

#87 斑豹施威（右虎尾腳）Ban Pow Sze Wai (The Leopard starting an attack — Right Tiger-tail kick)

#88 探囊取物（右寸腳）Tam-Nong-Tsui-Mud (To Take a Thing out of a Bag — Right Piercing-kick)

#89 金鉸剪 Kam Gow-Chin (The Golden Scissors)

#90 白鶴回頭（一）Bak-Hok Wui Tau (1st time the White Crane Turning its Head Backwards)

#91 白鶴回頭（二）Bak-Hok Wui Tau (2nd time the White Crane Turning its Head Backwards)

#92 白鶴三回頭 Bak-Hok Wui Tau (3rd time the White Crane Turning its Head Backwards)

#93 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column))

#94 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #82 TO #93

#95 鐵掌插沙 Tit-Cheung Chap Sha (Iron-Palms Jabbing the Sand)

#96 連環扣搥 Lin-Wan Kau-Tsui (Chain Grabbing-punch)

#97 連環扣搥 Lin-Wan Kau-Tsui (Chain Grabbing-punch)

#98 連環扣搥 Lin-Wan Kau-Tsui (Chain Grabbing-punch)

#99 托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column))

#100 REPEAT THE MOVEMENTS OF THE OTHER SIDE FROM #95 TO #99

#101 獅子滾球 Sze-Gee Kwun Kau (The Lion Rolling a Ball)

#102 仙人進寶 Sin-Yan Jun Bo (The Immortal Offering Treasures)

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

#1 Hoi-sik



#2 Shang Lung Tam Jow



#3 Fu Jow Tok Yeung



#4 Shang Lung Hei Chu



#5 Tok Leung Wun Chue



#6 Sze-Gee Wui Tau



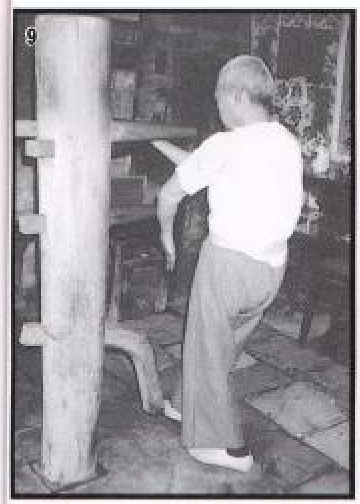
#7 Tin-Wong Tok Dap



#8 Kam Gow-Chin



#9 Ngan Gow-Chin



#10 Tin-Wong Tok Dap



#11 Kam Gow-Chin



#12 Hau-Wong Tsui To



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

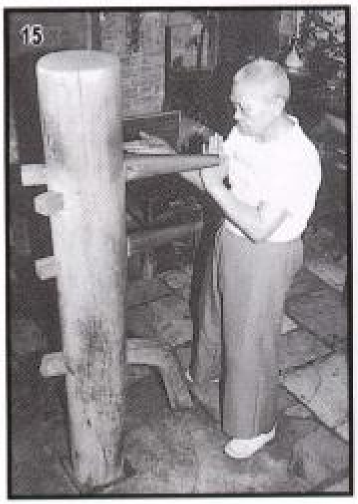
#13 *Tok Leung Wun Chue*



14

Repeat the Right-hand-side movements as from Illustrations #5 to #13

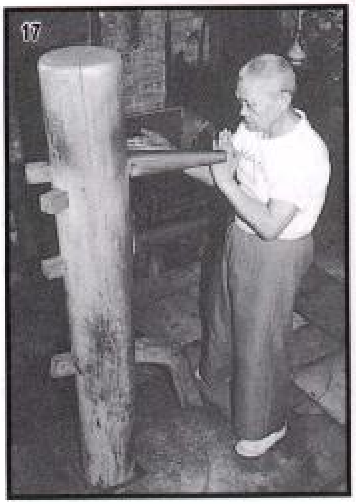
#15 *Dan-Sau Chiu Yat*



#16 *Hei-Lung Chuet Tung*



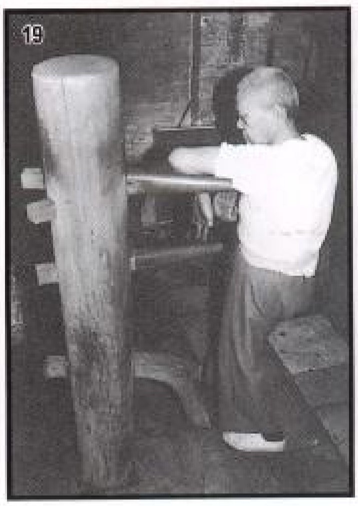
#17 *Dan-Sau Chiu Yat*



#18 *Tui Shan Sak Hoi*



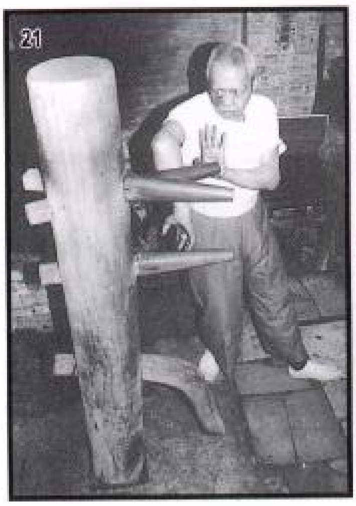
#19 *Sze-Gee Wui Tau*



#20 *Jok-Bik Chum-Chu*



#21 *Sze-Gee Wui Tau*



#22 *Fan-Sau Biu-Tsui*



#23 *Shang Fung Chuen Wan*



#24 *Yuen-Ngai Lak-Ma*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

#25 Gow-Lung Chuet Hoi



#26 Tung-Gee By Koon-Yam



#27 Lik-Tac Hua-Shan



#28 Tam-Nong Tsui-Mud Jor Chuen Guek



#29 Kam Gow-Chin Yau Gwat-guek



#30 Tam-Nong Tsui-Mud



#31 Kam Gow-Chin



#32 Ngan Gow-Chin



#33 Gee-Mai-Fook-Sou



#34 Fei Fung-Jow



#35 Tok Leung Wun Chue

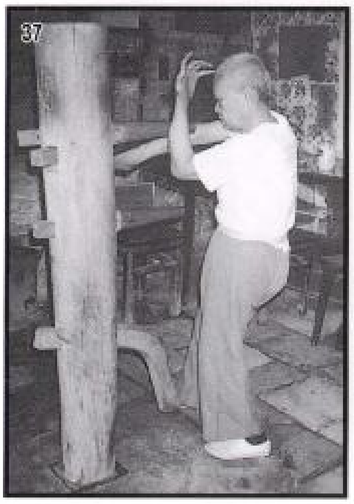


36

Repeat the Right-hand-side movements as from Illustrations #15 to #35

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

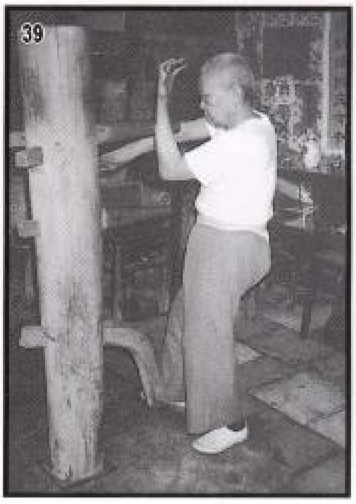
***#37** Gow-Lung Kwun Long (Left)*



***#38** Gow-Lung Kwun Long (Right)*



***#39** Gow-Lung Kwun Long (Left)*



***#40** Fei-Ying Fok To*



#41 ***Tok Leung Wun Chue***



42

Repeat the Right-hand-side movements as from Illustrations #37 to #41

#43 ***Sze-Gee Wui Tau***



#44 ***Biu Yok Yuen Ngai***



#45 ***Kam Gow-Chin***



#46 ***Jok-Bik Chum-Chu***



#47 ***Mong Pow Chuen Fung***



48

Repeat the Right-hand-side movements as from Illustrations #43 to #47

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

#49 Tok Leung Wun Chue



#50 Fei Hung Fan Cheung (L)



#51 Fei Hung Fan Cheung (R)



#51 Fei Hung Fan Cheung (L)



#53 Ba-Wong Yeah Yin



#54 Tok Leung Wun Chue



55

Repeat the Right-hand-side movements as from Illustrations #49 to #54

#56 Lo Cheung Chum Ah (R)



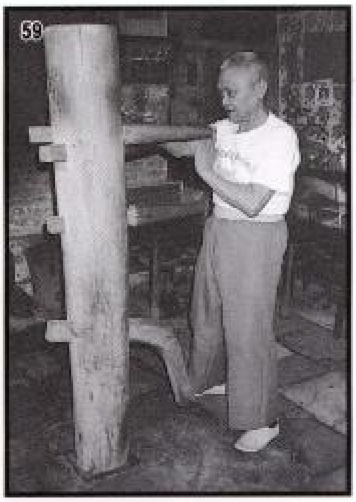
#57 Lo Cheung Chum Ah (L)



#58 Lo Cheung Chum Ah (R)



#59 Chim Lung To Chu



60

Repeat the Right-hand-side movements as from Illustrations #55 to #59

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

#61 *Duk She Pun Mo (L)*



#62 *Duk She Pun Mo (R)*



#63 *Gee-Mai Fook Sou (R)*



#64 *Gee-Mai Fook Sou (L)*



#65 *Lin-Wan Kim Tze*



#66 *Fan-Sau Fook Chong*



#67 *Shang Lung Tam Jow*



#68 *Ngor Fu Kam Yeung*



#69 *Tok Leung Wun Chue*



#70 *Sze-Gee Kwun Kau*



#71 *Ngor Fu Kam Yeung*



#72 *Shang Lung Tam Jow*
(Left Golden Rooster Kick)



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

***#73** Ngor Fu Kam Yeung*



***#74** Lin-Wan Lui-Tsui (1st)*



***#75** Ng-Lui-Tsui (2nd)*



***#76** Ng-Lui-Tsui (3rd)*



***#76** Ng-Lui-Tsui (4th)*



***#78** Ng-Lui-Tsui (5th)*



***#79** Tok Leung Wun Chue*



***#80** Duk-Baai Kam Long*



#81 *Sin-Yan Tok Boot*



#82 *Yuen-Tan Fook Fu*



***#83** Lin-Wan Chong-Tsui*



***#84** To Leung Wun Chue*



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

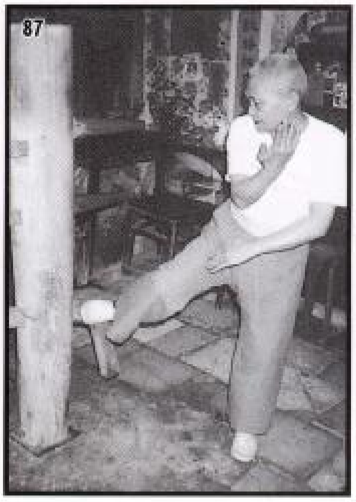
#85 ***Mong Fu Pang Lan***



#86 ***Wang-So Chim Kwan***



#87 ***Ban Pow Sze Wai (Fu-mai Guek)***



#88 ***Tam-Nong Tsui-Mud (Chuen-guek)***



#89 ***Kam Gow-Chin***



#90 ***Bak-Hok Wui Tau (1st)***



#91 ***Bak-Hok Wui Tau (2nd)***



#92 ***Bak-Hok Wui Tau (3rd)***



#93 ***Tok Leung Wun Chue***



94

Repeat the Right-hand-side movements as from Illustrations #82 to #93

#95 ***Tit-Cheung Chap Sha***



#96 — 98 ***Lin-Wan Kau-Tsui***



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU PANG NAM

#99 *Tok Leung Wun Chue*







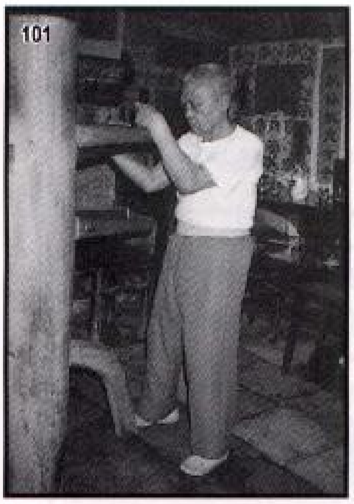
100

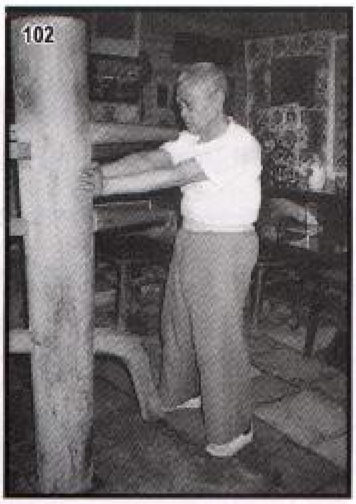
Repeat the Right-hand-side movements as from Illustrations #95 to #99

#101 *Sze-Gee Kwun Kau*

#102 *Sin-Yan Jun Bo*

#103 *Sau-sik* (End of the set)







CONCLUSION

The MUK-YAN-CHONG set performed by Sifu PANG NAM is completely different from the Muk-Yan-Chong set practiced by the other Wing Chun and Wing Chun schools, yet most of the movements can also be seen in the same set of the other branch styles.

The biggest difference is that all the terms of the movements have been changed into beautiful names. Some of the movements, though bear different names, are nearly the same as in the other schools. Say, the *'Sze-Gee Wui Tau'* or 'The Lion Turning Its Head Backwards' (as in #6, #19, etc.), are the Mid *Bong-sau* movements yet the *'Tit-Cheung Chap Sha'* or 'Iron-palm jabbing the Sand' (as in #95) are the Low *Bong-sau* movements. Whereas the *'Fei Hung Fan Cheung'* and the *'Gow-Lung Kwun Long'* are actually the same *'Kau-sau'* movement as in the other Wing Chun schools.

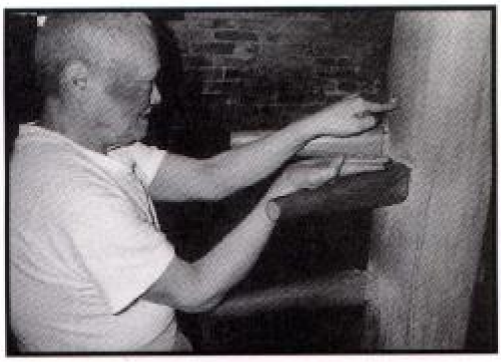
There are also some movements that do not exist in most of the other branches. For example: the *'Lin-Wan Kim Tze'* or 'The Chain Sword-fingers', the *'Duk She Pun Mo'* or 'The Venous Snake Spitting Poisonous Mist', etc. These movements, on the contrary, are very common in the Hung-Gar kungfu styles.

Below are the different callings of the same movements by the Pang Nam & other styles:

PANG NAM STYLE	YIP MAN & SOME OF THE OTHER STYLES
托樑換柱 Tok Leung Wun Chue (Lifting up the Beam to change the Column)	雙托手 Shang Tok Sau (Double Lifting-hands)
獅子回頭 Sze-Gee Wui Tau (The Lion Turning Its Head Backwards)	膀手 Bong-sau (Wing-arm)
天王托塔 Tin-Wong Tok Dap (Heaven Prince Supporting a Pagoda on his Palm)	攤手鏟頸 Tan-sau Chang-geng (Palm-up hand with Throat-cutting hand)
金較剪 Kam Gow-Chin (The Golden Scissors)	上下挭手 Sheung-har Gaun-sau (High-&-low Splitting-arms)
銀較剪 Ngan Gow-Chin (The Silver Scissors)	滾手 Kwun-sau (Rotating-arms)
猴王取桃 Hau-Wong Tsui To (The Monkey King Seizing a Peach)	窒手底掌 Jut-sau Dai-Cheung (Jerk-hand with Lower-palm)
單手照日 Dan-Sau Chiu Yat (Turning the Palm-up to face the Sun)	攤手 Tan-sau (Palm-up hand)
麒麟出洞 Hei-Lung Chuet Tung (The Unicorn Going out of the Cave)	彈手 Tarn-sau (Flipping hand)
推山塞海 Tui Shan Sak Hoi (Pushing down the Mountain to Fill the Sea)	正身印掌 Ching-sun Yan-cheung (Frontal Stamping-palm) *
鑿壁尋珠 Jok-Bik Chum-Chu (Breaking the Wall to find a Pearl)	攤手下路拳 Tan-sau Har-lo-kuen (Palm-up hand with Lower-punch) *
反手標搥 Fan-Sau Biu-Tsui (The Reverse-palm with a Thrusting Punch)	側身拳 Jark-sun Kuen (Side-leaning Thrusting-punch)
蛟龍出海 Gow-Lung Chuet Hoi (The Water-dragon going-out of the Sea)	雙印掌 Shang Yan-cheung (Double Frontal Stamping-pams) *
探囊取物 Tam-Nong-Tsui-Mud (To Take a Thing out of a Bag)	攤手底掌 Tan-sau Dai-cheung (Palm-up hand with lower-palm)
紫微伏獸 Gee-Mai Fook Sou (The Thuban Star Overcoming the Animals)	撳手衝拳 Kam-sau Chung-kuen (Pinning-hand with Thrusting-punch)
飛鳳爪 Fei Fung-Jow (The Flying Phoenix-Claws)	窒手衝拳 Jut-sau Chung-kuen (Jerk-hand with Thrusting-punch) *
蛟龍滾浪 Gow-Lung Kwun Long (The Water-dragon String up the Waves)	搆手 Kau-sau (Plucking-arms)
飛鷹撲兔 Fei-Ying Fok To (The Flying Eagle Grabbing a Rabbit)	窒手下路拳 Jut-sau Har-Lo-kuen (Jerk-hand with Lower-punch)
彪躍懸崖 Biu Yok Yuen Ngai (The Tiger-cat Jumping Over the Cliff)	擸手殺頸 Lap-sau Shat-geng (Grappling-hand with Throat-cutting hand)
猛豹穿峰 Mong Pow Chuen Fung (The Fierce Leopard Jumping through the Peaks)	攤手下路拳 Tan-sau Har-Lo-kuen (Palm-up hand with Lower-punch)
飛熊反掌 Fei Hung Fan Cheung	搆手 Kau-sau (Plucking-arms)
霸王夜宴 Ba-Wong Yeah Yin (The Mighty Emperor Holding a Banquet)	攀頸手 Marn-geng-sau (Neck-pulling hand)
老象尋牙 Lo Cheung Chum Ah (The Old Elephant Looking for its Tusks)	內門拍手 Noi-moon Pak-sau (Indoor-area Slapping-hand)
潛龍吐珠 Chim Lung To Chu (The Sinking Dragon Spitting out a Pearl)	殺頸手 Shat-geng-sau (Throat-cutting hand)
反手伏樁 Fan-Sau Fook Chong (Controlling the Dummy-arms with Palm-up hands)	內門雙攤手 Noi-moon Sheung Tan-sau (Indoor-area Double Tan-sau)
雙龍採爪（金雞腳）Shang Lung Tam Jow (Kam Kai Guek) (Double Dragons Stretching their Claws) (Golden-Rooster Kick)	擸手正身腳 Lap-sau Ching-sun Guek (Frontal Thrusting-kick with Double-Grappling-hands) *

PANG NAM STYLE	YIP MAN & MOST OF THE OTHER STYLES
獅子滾球 Sze-Gee Kwun Kau (The Lion Rolling a Ball)	雙伏手 Shang Fook-sau (Double Bridge-on hands)
連環雷搥 \ 五雷搥 Lin-Wan Lui-Tsui \ Ng-Lui-Tsui (Chain-Thunder Punches or 5-Thunder Punches)	五雷拳 Ng-Lui-kuen (5-Thunder Punches) *
獨臂擒狼 Duk Baai Kam Long (To Overcome a Wolf Single-armed)	外門膀手 Oi-moon Bong-sau (Out-door-area Wing-arm) *
仙人托缽 Sin-Yan Tok Boot (The immortal Supporting a Bowl on his Palm)	打眼手 Da-ngan-sau (Eye-jabbing hand) *
玄壇伏虎 Yuen-Tan Fook Fu (Yuen-Tan the General Subduing a Tiger)	下撳手 Har Kam-sau (Lower Pinning-hand) *
連環撞搥 Lin-Wan Chong-Tsui (The Chain Thrusting-Punches)	雙拳 Shang-kuen (Double-punch) *
猛虎凭欄 Mong Fu Pang Lan (The Fierce Tiger Leaning Against the Barrier)	低膀拍手 Dai-bong Pak-sau (Low Wing-arm with Slapping hand)
橫掃千軍 Wang-So Chim Kwan (Sweeping away thousands of enemy troops)	盪手 Dong-sau (Swinging-arm)
斑豹施威（虎尾腳）Ban Pow Sze Wai (The Leopard starting an attack — Tiger-tail kick)	橫踩腳 Wang Chai-guek (Side Stamping-kick) *
探囊取物（右寸腳）Tam-Nong-Tsui-Mud (To Take a Thing out of a Bag)	攤手底掌勾腳 Tan-sau Dai-cheung Au-guek (Palm-up hand & Lower-palm with Hooking-kick) *
鐵掌插沙 Tit-Cheung Chap Sha (Iron-Palms Jabbing the Sand)	低膀手 Dai Bong-sau (Low Wing-arm)
連環扣搥 Lin-Wan Kau-Tsui (Chain Grabbing-punch)	衝拳撳手 Chung-kuen Kam-sau (Thrusting-punch & Pinning-hand)
仙人進寶 Sin-Yan Jun Bo (The Immortal Offering Treasures)	雙底掌 Shang Dai-cheung (Double Lower-palm)

(Note : The movements with a * do not exist in the Wooden Dummy set taught by the late Grandmaster Yip Man in Hong Kong.)



Left: Close-up of the 'Duk She Pun Mo' (毒蛇噴霧The Venous Snake Spitting Poisonous Mist)



Right: The other side of the 'Ba-Wong Yeah Yin' (霸王夜宴 The Mighty Emperor Holding a Banquet), or the 'Marn-geng-sau' (攀頸手Neck-pulling hand) in the Yip Man style



Above: Other side of the 'Fei Fung Jow' (飛鳳爪), a movement of an Indoor Grappling-hand with a punch

Sifu Leung Lam & His Wing Chun Style

梁林詠春拳

Information Supplied by Sifu Leung Lam

An Unknown Wing Chun Instructor

Leung Lam (梁林) is an unknown Wing Chun instructor in Fatshan. He once taught a small group of students but quitted from teaching many years ago.

Though over 50 years old and a bit fat, Leung Lam is still very strong, despite the fact that he has not practised Wing Chun for quite a long time. Nicknamed 'Big-Nose Lam' (大鼻林) or 'Bicycle-Lam' (單車林), Leung Lam has another name, Leung Chun Kou (梁震球) which is unknown to most of his friends.

Leung Lam has a nose that is a bit bigger than the average Chinese, which is obvious explanation for his nickname. However, one of our mutual friends once told me another story about Leung Lam's Big Nose! What the Chinese say that someone *"has a big nose,"* they actually mean that someone is always 'arrogant' towards the others! Concerning this explanation, I have no further comment and shall show no further interest in the true source of his nickname. We are friends and he seems very nice to me, anyway!

In his youth, Leung Lam ran a bicycle repair stall, and this explains his second nickname, 'Bicycle Lam'. Leung Lam's first kungfu style was Choy Lee Fat. Later, he became a student of **Chiu Chow** and followed him for several years. *(Note 1)*

Later, Leung Lam followed a nun called ***Wan Um Koo*** (雲庵姑) which can be literally translated as **'the Nun of White-Cloud Nunnery'** (白雲庵). Wan Um Koo was said to come from the kungfu clan established by Ng Mui. Leung Lam claims that the techniques he learnt from her were quite similar to the Yip Man's.

In fact Leung Lam was unable to tell me details about this Wan Um Koo; such as how old she was, what she looked like, how good her Wing Chun techniques were... etc. All these things remain a mystery to me. Perhaps Leung Lam can never satisfy my curiosity concerning Wan Um Koo. *(Note 2)*

What intrigues me most about Leung Lam is not the nature of his last mysterious instructor, but rather the characteristics of some of his techniques. I was also very interested to read his ***'Origin of Wing Tsun (Weng Chun)'***, a piece of hand-written paper he once gave me, together with some other papers containing the mottoes of Wing Chun (Leung Lam or Chiu Chow style).

In this ***'Origin of Wing Tsun (Weng Chun)'***, it reads:

"There are many different stories about the origin of <u>Weng Chun</u> supplied from different branches all over the world.

Below is the complete origin of our Weng Chun *(Note 3)* kungfu clan.

Weng Chun kungfu was founded by Madame **Ng Mui** (五梅) who passed down her techniques to **Yim Weng Chun** (嚴永春) *(Note 4)*, alias **Fong Chun Har** (方春霞) *(Note 5)*. Then it was passed down to **Leung Bok Chau** (梁博幬), alias **Leung Gui** (梁鉅) *(Note 6)*. He was born between the Years of Chia Ching (1771-1859 AD) in the Ching Dynasty. He later gave himself the 'academic name' **Whun Chung** (宏中) *(Note 7)*. When he became older, he gave himself the title **Tui Um** (退菴) *(Note 8)*. Knowledgeable in both martial arts and arts, he lived first in Foochow, then moved to Hupeh, then Kiangsu, then Shantung, Kansu, Yunnan, Kwangsi, and finally Kwangtung...

The reason for his constant travelling was that he had to escape the trap down by the Ching Government.

In the 18th Years of Chia Ching, Yuan Tai Si (雲台師) *(Note 9)* designed the first ***Hung-suen*** (Red Junk) for the Chinese opera troupes at the 'Penthouse of Prince Tang' (滕王閣) *(Note 10)* Soon, opera troupes in many parts of China copied his design and made the 'Red Junks' a characteristic of the Chinese opera troupes.

There was a saying that *"While Hundreds of Thousand miles of Waves break on the shore of Yangtze River, a junk is sailing beside the Penthouse of the Prince of Tang"*. (揚子江頭萬里浪，滕王閣下一風帆)

Besides earning a living from the opera, the people of the Red Junks developed Wing Chun (Wing Tsun) kungfu amongst them. This was during in the Years between Hsien Feng (咸豐) and Tung Chih (同治) (1856-1871).

Leung Gui had taught many students. His son **Leung Dai** （梁帝）*(Note 11)* (1818-1886) had students such as: Ng（吳）, Yip（葉）, Chan（陳）, Cheung (張), Choi (蔡), Mai (米), Lee (李), Fok (霍), Luk (陸), etc. These students later spread their arts worldwide.

Leung Dai's successor was **Leung Jan**（梁贊）. Meanwhile **Fok Bo Chuen**（霍保全）learnt from **Law Kung**（羅公）and **Cheung Yee Kung**（張二公）of **Kwangsi**. *(Note 12)*

Leung Jan's successor was **Chan Wah Shun**（陳華順）. Chan Wah Shun passed his techniques to **Chan Yu Min**（陳汝棉）, **Ng Kung**（伍公）, **Lee Kung**（李公）, **Lui Kung**（雷公）, **Yip Kung**（葉公）, etc. Chan Yu Min taught **Chan Gar Sun**（陳家燊）, **Gar Hong** （家康）and **Chui Chow**（招就）.

Chui Chow passed down his techniques to **Chui Wan**（招允）, **Chui Lai Ching**（招麗澄）, **Pang Nam**（彭南）, **Ko Tong**（高棠）, **Chu Yi**（朱義）, **Yip Hung**（葉雄）and **me**.

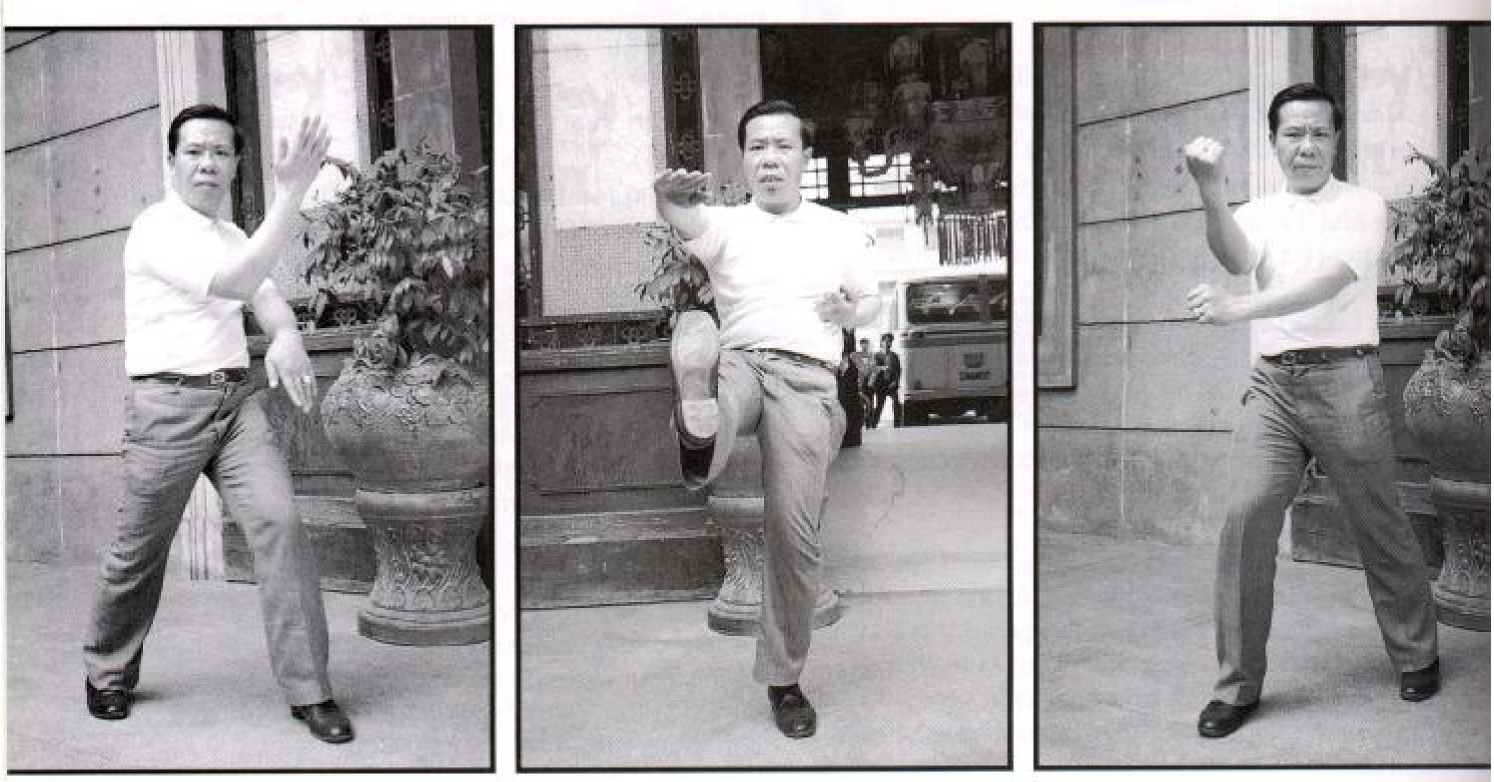
Information Supplied by **Leung Lam**（梁林）."

I wondered from where he could have obtained this information, with even the exact years of some of the ancestors in the Wing Chun (Wing Tsun) kungfu family? Regardless, the first part of the origin of Wing Chun (Wing Tsun) is quite interesting as it may hold the key to reconciling the differing stories told by Pang Nam and Yip Man's. It may, indeed, be true in its entirety. *(Note 13)*

Leung Lam's techniques, as has been said, lied somewhere between the techniques of Grandmaster Yip Man and Sifu Pang Nam. It is not surprising that which Leung Lam learnt was so similar to Yip Man's style. His own *Si-Fu,* Chui Chow, had studied under grandmaster Yip Man for quite a while when they worked together in the police force.

THREE MOVEMENTS PERFORMED BY SIFU LEUNG LAM:

Left: 上下掼手 Shang-har Gaun-sau (High-&-low Splitting-arms)
Mid: 標指手正身撑腳 Biu-tze-sau Ching-sun Chang-guek (Thrusting-finger-hand with Frontal Kick)
Right: 雙拳 Shang-kuen (Double-punch)



Foot Notes:

1/ See also *"Sifu Chiu Chow & His Style"*.

2/ Two years ago, I interviewed Leung Lam again and asked him where he got his information about the origin of Wing Tsun or Weng Chun. I also asked for further details concerning the background of Wan Um Koo. However, all he could tell me was that the information about the origin of Wing Tsun (Weng Chun) came from Wan Um Koo and she was a nun of the 'White-Cloud Nunnery'. I later learned that the White-Cloud Nunnery was in *Luk Wu* Road, a road elsewhere in Canton. I sent somebody to pay a visit there, but they told me that the person whom they spoke to was just a newcomer to the nunnery, and had no knowledge of 'Wan Um Koo'.

3/ Actually, Leung Lam mixed up the terms Wing Tsun (Wing Chun) and Weng Chun all the time. He wrote 'Wing Tsun' in the first sentence, then, in the second sentence, he wrote 'Weng Chun' instead! *(See also the original hand-written text by Leung Lam in Pg. 51 for details.)*

4/ Here he wrote 嚴永春 (Yim WENG Chun) instead of 嚴詠春 (Yim Wing Tsun or Yim WING Chun) .

5/ 方春霞 (*'Fong Chun Har'* or *'Fong Tsun Har'*) sounds like a combination of the names from 方 of 方七娘 (**Fong** Chat Neung); 春 of 永春白鶴 *(it can be written as 'Weng **Chun** Bak Hok' or 'Weng **Tsun** Bak Hok' in the Cantonese dialect)* and 霞 of 霞浦縣 (pronounced *'Hsia Pu'* in Mandarin or *'Har Po'* in Cantonese), a precinct where Fong Chat Neung founded the above style!

It also sounds like a name found in the kungfu novels! In the 1940s, there was a famous author who wrote many novels based on the legends of the southern Siu Lam (Shaolin). The stories included *'The Fire of Southern Siu Lam'*, *'Fong Sai Yuk Defeated the Challenger on the Fighting Platform'*, *'Ng Mui Killed Lee Pa Shan on the Plum Blossom Piles'*...etc. In these books, many kungfu experts, both real and fictitious, were mentioned. These kungfu novels influenced many of the kungfu practitioners of at that time. Many fictitious characters became 'real' to the followers of these kungfu styles. Nobody really knows how many of the characters in these novels really existed. This led to some controversy concerning the real origins of certain kungfu styles. *(See also "My Theories on the Origin of Wing Tsun" and "The Weng Chun White Crane Style" for details.)*

6/ In Leung Lam's article, he writes the names 'Leung Bok Chau' and 'Leung Gui' in 'stack' form. 'Leung Bok Chau' is 'on top of' the name of 'Leung Gui'. This could be interpreted to mean that either Yim Wing Tsun taught 'Leung Bok Chau, **alias** Leung Gui' or, 'Leung Bok Chau **and** Leung Gui'. *(For details also see "Another Interesting Story: **Question #2/ "Would Leung Bok Chau and Leung Gui be two different persons?"** as in Pg. 50 in "The Real Origin of Wing Tsun Kungfu".)*

7/ The Chinese scholars of the ancient time liked to have more than one name. They had a *'kid's name'* (or a *'maiden name'* for the girls) which they were called by their parents when they were young. Then they had an *'academic name'* when they studied in the school. Later they had a *'wedding name'* when they got married. Most of the scholars also created a *'title'* for themselves that acted as a pen name when they wrote their masterpieces.

8/ ***'Tui Um'*** (退菴) literally means 'Returning to the altar'.
In earlier times, many Chinese, when they became old, would become more ardent in their religious faith. Many of them would even build small altars or shrines in their houses and live the rest of their lives in a semi-hermetic style.

9/ ***'Yuan Tai Si'*** or ***'Wan Tai Si'*** in Cantonese can be translated as either 'Teacher of Yuan Tai' or 'Master Yuan Tai'. In which Yuan Tai is a name of a place.

10/ The 'Penthouse of Prince Tang' or ***Tang Wang Ko*** was a very famous building that stood beside the Yangtze River in ancient times.

11/ The name Leung Dai (梁帝) is another big mistake made by Leung Lam in writing. 帝 here means **'King'** or **'Emperor'**. Therefore, if we presume that there was a Mr Leung who was the *Si-Fu* of Dr Leung Jan, his name should read 'Leung Tai' (梁娣)(or, more correctly, 'Leung Yee Tai') instead of Leung Dai(梁帝)! *(For details also see "Another Interesting Story: **Mistake # 3/ Not possible for a Chinese to have the name 'Leung Dai'!"** in Leung Lam's Article in "Different Stories from other branches" of "The Real Origin of Wing Tsun Kungfu".)*

12/ The Chinese used to award the title ***'Kung'*** (公) to aged men after either their own-names or their family-names. ***'Kung'*** here means **'grand-pa'** or **'a respectable aged man of the higher generation'.**

13/ Please see also *"My Theories on the Origin of Wing Tsun"* for details.

SIFU
LAI HIP CHI
& HIS
STYLE

黎協篪師傅

黎協篪師傅

Information Supplied Mainly by Sifu Pang Nam

A Si-Hing of Yip Man?

Lai Hip Chi （黎協池）(Note 1) is described as being a *"Si-Hing"* or "Elder kungfu brother" of the late great Grandmaster Yip Man. He was also said to be the *"Si-Sok-Kung"* or "Younger kungfu uncle" of Pang Nam.

The following information was supplied by Sifu Pang Nam during interviews conducted on four or five separate occasions over the last few years. (Note 2) Although there are some points I do not agree with, (Note 3) I have recorded the information supplied by Pang Nam verbatim:

According to Sifu Pang Nam, Lai Hip Chi was born in 1898. At the age of 13, he becomes a student of the Great Grandmaster Chan Wah Shun. (Note 4)

Two months later, Chan also accepted Yip Man as his last student. At that time, Chan was already over seventy years old. As Lai was a few months older than Yip Man (Note 5) and was accepted by Chan two months prior to Yip, Lai was the *"Si-Hing"* and Yip was the *"Si-Dai"* in the traditional Chinese kungfu family terminology. (Note 6)

After teaching Lai for eight months and Yip for six, Chan Wah Shun's paralysis of the legs forced him to retire and he moved back to his native village, Chan Chuen (Chan's Village) (Note 7) of Shun Tak Precinct. Before Chan left, he recommended Lai Hip Chi to learn under Lui Yu Chai and Yip Man under Ng Chung So.

Lui Yu Chai was one of the senior students of Chan Wah Shun. He was a former kungfu practitioner of Ng Lui Kuen（五雷拳）or 'Five-Thunder Fist-fighting' style, a solid southern style said to be similar to Hung Gar Kungfu. (Note 8)

Lai Hip Chi the Young Pawnbroker

Lai Hip Chi was born into a wealth family. His father opened a pawnshop in Canton, the capital city of the Kwangtung Province. Therefore, when Lai was aged 20, he became a pawnbroker and worked in his father's shop. Once a year, the headmen of the union of pawnshops would hold a big meeting at which their members would reach a mutual agreement on a uniform rate of interest. On the year in question, the meeting took place in a big pawn shop at Ho Nam（河南）in Canton.

Lai was the first to arrive. Seeing the other people not yet turned up for the meeting, Lai felt bored and paced round the conference venue. The room was quite big. Lai saw a wooden dummy in a corner of the hall. Having nothing to do while he waited, Lai took off his long gown and started to hit the dummy. This action drew the attention of an old man. This person with silver hair and beard seemed to be in his 70s. Standing to one side, he watched Lai Hip Chi hit the wooden dummy with his Weng Chun techniques. The old man smiled, but did not say a word. When Lai Hip Chi had finished playing around with the wooden dummy, this spectator came closer and talked to him.

The Silent Dummy Techniques

Lai discovered that the old man was a nephew of **Luk Lan Koon**（陸蘭觀）, the most outstanding student of **Dai Fa Min Kam**（大花面錦）who was in turn one of the students of **Tan-Sau Ng.**（攤手五）(Note 9) According to the traditional Chinese kungfu family terminology, the old man was described as the '*Si-Bak*' or 'Elder kungfu uncle' of Lai Hip Chi.

The old man said that Lai's Weng Chun dummy movements were what he described as the 'Noisy Dummy Movements' whereas the ones from Luk Lan Koon's style were called 'Silent Dummy Movements'.

The old man observed that the 'Noisy Dummy Movements', as practiced by Lai Yip Chi, were a bit too rigid. Meanwhile the 'Silent Dummy Movements' were much softer and better for 'borrowing the force' from an opponent in a fight.

After this conversation, Lai knew that the old man was an expert of the Luk Lan Koon Weng Chun Kungfu Clan. (Note 10) Subsequently, the old man asked a young student of his to practice some Chi-Sau with Lai. Lai found that the young man's techniques were as good as his. This also surprised the old man. As a devotee of Weng Chun kungfu, Lai Hip Chi wasted no time in begging the old man to become his kungfu instructor.

Not the Same Story!

According to Pang Nam, the story of the origin of the Wing Chun (Weng Chun) style is not as it was told by the late Grandmaster Yip Man and the other Wing Chun and Weng Chun kungfu clansmen.

Pang Nam said that the following story was told by the nephew of Luk Lan Koon, the same old man who later became Lai's second instructor. Luk's nephew claimed to have heard this story from his own uncle, Luk Lan Koon:

In the years of Chien Lung (1736-1795) and Chia Ching (1796-1820), there was a old Buddhist monk called ***Yat Chan Um Chu*** (一塵庵主 or literally, 'A Piece of Dust, the Master of a Buddhist Nunnery') *(Note 11)*. He lived in a temple in Heng Shan (衡山 or 'Mt. Heng') of the Hunan Province (湖南) for 13 years. *(Note 12)*

Yat Chan Um Chu taught his kungfu techniques to a student whose nickname was ***Tan-Sau Ng*** *(Note 13)*

Tan-Sau Ng later taught the students of the Chinese opera in Canton. The Cantonese called these folks as 'People of the Red Junks' during that period. *(Note 14)*

It is said that Tan-sau Ng taught Weng Chun to four disciples of the Red Junks. They were Wong Wah Bo (黄華寶), Leung Yee Tai (梁二娣), Lai Fook Suen (黎福孫) and Dai Fa Min Kam (大花面錦). *(Note 15)*

Wong Wah Bo was a kungfu actor in the troupe. Leung Yee Tai played the role of a young lady in his opera performances. Lai Fook Suen acted as a young and handsome gentleman and was often cast as the lead in the plays. Meanwhile, Dai Fa Min Kam (literally, 'Kam the Painted-face') was a character who had to paint his face in different colors and patterns to show the personality of the roles he played. *(Note 16)*

When Wong Wah Bo and Leung Yee Tai grew older, they opened a kungfu school in **Dai Kei Mei** (大基尾), *(Note 17)* a place somewhere in the town of Fatshan. This was during the middle the years of Tung Chi (1862-1874 AD) of the Ching Dynasty.

At that time, **Leung Jan**, a herbal doctor, opened a herbal pharmacy called **Yan Sang Tong** (仁生堂) in a narrow street named **Marn Yuen Lei** (萬元里), which was later changed to ***Fi Gee Lo*** (筷子路 or 'Chopsticks Road'). *(Note 18)*

Leung Jan first became a student of Wong Wah Bo. However, after Wong Wah Bo left Fatshan, Leung Jan became a student of Leung Yee Tai. *(Note 19)*

Later, Dr Leung Jan became the best-known kungfu fighter in Fatshan. He defeated many kungfu fighters from different styles. This made him a most renowned martial artist of the otherwise secretive Wing Tsun clan. He also gained a great title in Fatshan: ***Wing Tsun Kuen Wong*** (詠春拳王 or 'The Fighting-King of Wing Tsun').

Meanwhile, Dai Fa Min Kam became a kungfu instructor of **Kam Chuk Chuen** (金竹村 or 'Golden Bamboo Village'), the village of Luk Lan Koon in **Saam Shui** (三水), a district close by the town of Fatshan. *(Note 20)*

Luk Lan Koon was a very rich villager with an influential position in his village. He had practised kungfu since he was very young and had learnt from many instructors of different styles. He had long heard of Weng Chun and knew that it was a very practical kungfu style.

When he heard that Dai Fa Min Kam was at the age where he was planning his retirement from the troupe, he promised to feed Dai Fa Min Kam and his family for the rest of their lives, in exchange for his learning the Weng Chun techniques. These beneficial terms greatly attracted the now aged Dai Fa Min Kam. Being a kungfu actor with a painted face and heavy costume is not an easy job for an old man, especially in the heat of summer!

Dai Fa Min Kam taught all his techniques to the villagers of the Golden Bamboo Village, and Luk Lan Koon was the best amongst them.

Luk Lan Koon's nephew, who was also a student of Luk, later became the director of a pawnshop in Canton. When he was an old man, he taught a few students. It was at this the time that he met Lai Hip Chi, and took Lai as one of his students.

Lai Hip Chi was said to have learnt all the techniques of Luk Lan Koon's Weng Chun style.

More About Lai Hip Chi

Although Sifu Pang Nam himself never told me that Lai Hip Chi had also learned under Ng Chung So for quiet a long time, I have heard from Sifu Yiu Kay, Leung Lam, Lee Man and else that Lai Hip Chi was also a one of the 'frequent visitors' of Ng Chung So's school. *(Note 21)*

Lai Hip Chi was quite heavy-set. According to Lai Hip Chi's grand-daughter Lai Tam Chun（黎談珍）, he was about 200 lbs., 5 feet and 10 inches tall. Lai's most outstanding students were Lo Huen（盧烜）, Lo Wah（盧華）and Yeung Tak（楊德）. It is a pity that none of them were interested in teaching. Sifu Pang Nam was the only one who taught Lai's Weng Chun techniques in Fatshan.

However, Pang Nam was not regarded as a direct student ('*To-Dai*' or 'Kungfu son') of Lai Hip Chi but a student of Chiu Chow. Therefore, Pang Nam was just the *Si-Jat-Suen* or 'Kungfu Grand-nephew' of Sifu Lai Hip Chi.

Lai Hip Chi had three daughters and five sons. However, they did not really practice kungfu with their father. In 1949, Mainland China became a communist country. As he was born into a rich family, Lai was considered by the Communists to be a 'Bourgeois'. During the time of the Agrarian Reform, the Communists ordered him to surrender all his property. Due to his 'good attitude' in 'self-criticism' and his willingness to surrender his home to the government, he was then regarded as being what was referred to as an 'open-minded Person' at that time. However, during the subsequent Great Proletarian Cultural Revolution, Lai Hip Chi was criticized as being a 'Black Individual' and a 'Big Poisonous Weed'. He was tied up and made into an example by the Red Guards.

It was during the year of 1970, when Lai was already 72 years old, that this poor fat old man was tied up and put under strong sunshine in the heat of summer. He finally died of sunstroke.

FOOT NOTES:

1/ Lai Hip Chi（黎協麗 or 黎協熾）is, also pronounced by many people as 'Lai Yip Chi'（黎業熾）. However, according to his granddaughter, Lai Tam Chun, the former version is correct.

2/ See also Footnote #1 in Sifu Pang Nam & his Style.

3/ There were a few points supplied by Pang Nam that proved to be inaccurate. These points will be discussed in detail in the following footnotes.

4/ Grandmaster Yip Man started learning Wing Chun under his *Si-Fu* Chan Wah Shun at the age of 11. As Grandmaster Yip Man was born in 1893. Therefore, the year should have been 1903.

According to an article written by Law Joh Wan (羅佐雲 or "Luo Zuo Yun" Mandarin), Sifu Pang Nam and several others, Lai died in 1970 at the age of 72. That means Lai Hip Chi was only 6 years old in the year of 1903. **If the 13-year-old Lai were really accepted by Chan Wah Shun, it should have been in 1910.** *(See also Pg. 46 for details.)*

However, according to my research, **Chan Wah Shun passed away sometime around the year 1905. Therefore, it was at least 4 to 5 whole years after the death of Chan Wah Shun that the 13-year-old Lai Hip Chi became a 'To-Dai' ('kungfu son' or 'direct student') of his "late" Si-Fu!** How could a dead grandmaster take Lai as his student?



Above: Portrait of Sifu Lai Hip Chi, the 'Si-Sok-Kung' of Sifu Pang Nam

(For details see also "Mok Pui On & His Interview of Grandmaster Yip Man" and "From Grandmaster Yip Man to His Students in Fatshan" for details.)

5/ Yip Man was born on 14th October 1893. Therefore, it is not true that Lai Hip Chi was older than Yip Man.

6/ During the lifetime of Grandmaster Yip Man, I never heard him mention that he had a "*Si-Hing*" or a "*Si-Dai*" called Lai Hip Chi. There is another evidence to indicate that Lai Hip Chi was neither a *Si-Hing* nor even a *Si-Dai* of Yip Man.

7/ Another mistake Sifu Pang Nam made. In fact Sifu Chan Wah Shun's native village, according to the information of China Wah Shun's grandson, is 'Ma-Chai Village' (馬㚙鄉) at Hang Tan (杏壇) District in Shun Tak (順德 or 'Shunde' in Mandarin).

8/ See also "From Dr Leung Jan to Sifu Chan Wah Shun's Students".

9/ According to the origin of the 永春 (Weng Chun) style as passed down by Fung Siu Ching, Dai Fa Min Kam or Sun Kam was a student of Wong Wah Bo, NOT a student of Tan-Sau Ng.

Furthermore, it was said that Wong's techniques were passed down by Gee-Shin. Gee-Shin was a Buddhist abbot who had practised this style of kungfu techniques in a hall called Weng Chun in the Fukien Siu Lam (Shaolin) Monastery before he fled to Canton. *(See also "The Fung Siu Ching Weng Chun Style".)*

10/ People in the Luk Lan Koon kungfu clan normally refer to their kungfu style as Weng Chun, even though Wong Wah Bo and Leung Yee Tai were regarded by Dr Leung Jan's kungfu clansmen as two of the grandmasters of the 'Wing Tsun' kungfu clan. *(See also "The Yip Man Wing Tsun Style".)*

11/ See also "The Real Origin of Wing Tsun Kungfu" for further discussion.

12/ *Heng Shan* or Mt. Heng is one of the largest mountains in Hunan, a province in the north of China.

13/ Tan-Sau Ng is described as follows in the "Dictionary of History and Cultures of Fatshan", a book published by the Bak Fa Fine Arts Publications:

"There was a famous Peking-style opera actor called Cheung Ng, alias Cheung Hin, nick-named Tan-Sau Ng. Cheung Ng always expressed his dissatisfaction with the administration of the Ching Government in his satirical and ironic plays. This annoyed the Ching Government. For this reason, Cheung Ng became a refugee, pursued by officials of the Ching Government throughout the years of Yung Ching (1723—1735). When Cheung Ng fled to Fatshan, he became a beggar. He lived somewhere in Dai Kei Mei. Cheung Ng earned his living by singing and performing opera to the local people in the street every night. Cheung Ng was very talented in singing, playing any role in the opera, fine arts, martial-arts performance, etc. Soon his splendid performances attracted the opera actors of the King Fa Wui Koon or 'Jade Flower Society'. Cheung Ng began to teach the opera actors the techniques of opera performance. He became the greatest grandmaster in the Cantonese opera circle and was regarded by his students as 'Sifu Cheung Ng, the Greatest Teacher'. *(See "The Real Origin of Wing Tsun" for further discussion.)*

14/ Hung Suen Gee Dai may be literally translated as 'People of the Red Junks'. They were so called because, in old China, the troupes of the Cantonese opera used to perform their plays in many different places whenever they were invited by local individuals or organizations. To make it easier for them to travel, they usually lived in flat-bottomed junks. These junks were painted red. This is where the name comes from.

15/ See Note 9 & "The Fung Siu Ching Weng Chun Style" for details.

16/ The positions of Wong Wah Bo and Leung Yee Tai in the troupe differ from those described by the late grandmaster Yip Man. Please also refer to "The Real Origin of Wing Tsun" for further information.

17/ Dai Kei Mei was a place in Fatshan where King Fa Wui Koon was located. *(See also "The Real Origin of Wing Tsun" for details.)*

18/ According to Yiu Kay and some others, the name of Dr Leung Jan's herbal pharmacy should be Jan Sang Tong or Hang Chai Tong but Yan Sang Tong. Furthermore, Fi Gee Lo or Chopsticks Road was known during that period as Fi Gee Kai or Chopsticks Street. According to Sifu Yiu Kay, Chopsticks Street was an enclosed, pedestrianized street during Dr Leung Jan's period. This street got its name because of some chopstick-factories located there. Later this street was enlarged to allow for cars, and its name was changed to Chopsticks Road. *(See also "From Dr Leung Jan to Sifu Chan Wah Shun's Students" for details.)*

19/ The story as told by Yip Man and Yiu Kay is not the same as described here. *(See also "From Grandmaster Yip Man to his Students in Fatshan" & "Sifu Yiu Kay & His Style")*

20/ Saam Shui (三水) Precinct is a precinct somewhere in Kwangtung Province.

21/ Sifu Leung Lam, a student of Chiu Chow, once told me the background of Lai Hip Chi. Most of this background was similar to the information supplied by Sifu Pang Nam. However, Leung emphasized that Lai Hip Chi had also learnt under Ng Chung So. The same information has also been supplied by Sifu Yiu Kay and grandmaster Yip Man's elder son. Both of them claim that they saw Lai Hip Chi practice in Ng Chung So's school when they were young. It was at the same time that grandmaster Yip Man was practicing in Ng's school between the 1910's to the 1930's.

Fou Fa Lin Wing Chun Style

刨花蓮詠春拳

Information Supplied by Sifu Kwok Kai,
Sifu Mok Pui On,
& Sifu Man Chi Chiu

The Wing Chun Style with Many Sets

The **Pou-Fa Lin Wing Chun (刨花連詠春)** may be one of the two Wing Chun styles to include many bare-handed and weapon sets. *(Note 1)* According to the late Sifu **Mok Pui On** (**莫沛安**), a close friend of mine, there were altogether twenty-eight sets taught by his instructor Sifu **Chu Chung** (**朱宗**). Ten of these are barehanded sets; the others are either weapons forms or techniques to be practiced on wooden dummies. These sets, which include a *kwan-dao* (long-handled broadsword) set, do not exist in any of the other branches of Wing Tsun (Wing Chun).

Sifu **Man Chi Chiu** (**文子超**), the headstudent of Sifu Mok Pui On, told me that the Pou-fa Lin Wing Chun Style consists of four sets of wooden dummy techniques for fist-fighting, two sets of wooden dummy techniques for weapons, three weapon sets practicing-with-partner and one chi-sau set in which all the movements are in fixed sequence.

Another characteristic of this style is that it consists of quite a few leaping and hopping movements. All these indicate that it is very different from the other branch-styles of Wing Chun.

Another version described by Sifu Kwok Kai

However, Sifu **Kwok Kai** (**郭佳**) told me that he did not learn so many sets when he was studying under his instructor Sifu **Lau Tat Sang** (**劉達生**) those that he learnt were as follows:

1/ ***Nim-Tau*** or the 'Idea' set (**念頭**)
— The basic set of this style

2/ ***Nim-Tau Dai-Yee-Duen*** or the 2nd part of 'Idea' set (**念頭第二段**)
— The second part of Nim-Tau

3/ ***Tut-Sau*** or the 'Releasing-Hand' set (**脫手**)
— The second set of this style

4/ ***Chum-Kiu*** or the 'Arm-Seeking' set (**尋橋**)
— The third set of this style

5/ ***Jark-Sun-Kuen*** or the 'Side-Leaning Punching' set (**側身拳**)
— The fourth set

6/ ***Muk-Yan-Chong-Fat*** or the 'Wooden Dummy' set (**木人樁法**)
— The fifth set

7/ ***Chi-Sau*** or the 'Clinging-Arms' exercises (**黐手**)
— Sensitivity exercises

8/ ***Shang-Dao*** or the 'Double-broadsword Techniques' set (**雙刀**)
— A weapon set

9/ ***Shang-Kim*** or the 'Double-sword Techniques' set (**雙劍**)
— A weapon set

10/ ***Luk-Dim-Boon-Kwun*** or the 'Six-&-a-half-point Long Pole' set (**六點半棍**) — A weapon set.

According to Sifu Kwok Kai, the wooden dummy of Pou-fa Lin Wing Chun style is also different from that found in the other Wing Tsun or Weng Chun styles. The upper arms of the dummy are parallel to each other instead of forming a 'V' shape towards the practitioner. *(Note 2)* The dummy is placed in such a position that the practitioner has to maintain a very low stance in order to practice on the dummy. As a result, his bottom has to be pushed so much that he looks like a dwarf!

A Northern Style?

In fact, even the origin of this style is full of controversy. I have heard of two totally different versions from two different groups of Wing Chun people practicing this style.

The first version was from Sifu Kwok Kai. He told me that the origin of Wing Chun (Wing Tsun) 'should be' exactly the same as that of the Yip Man Wing Tsun style. However, **Sifu Chu Chung and Sifu Mok Pui On claim that this style originates from the north, not from the south!**

According to Sifu Mok Pui On, their Wing Chun style was passed down by a Sung Shan (Mt. Sung) Shaolin monk nicknamed **'*Dai Tung Fung*'** (**大東風**) or literally translated as '**The Strong Wind from the East**'. He was one of the secret members intending to overthrow the Ching Government. He later taught these kungfu techniques to the Je Brothers.

The Je Brothers of Dan-Jo

According to Sifu Kwok Kai, there were two brothers called **Je Kwok Cheung** （謝國璋）and **Je Kwok Leung** （謝國良）. They lived in **Dan-Jo** （丹灶）, a town close to ***Sai-Chiu Shan*** or **Sai-Chiu Hill** （西樵山）*(Note 3)*. The older brother, Je Kwok Cheung, was a *'Man-Gui-Yan'* （文舉人）, a title awarded a member of the literati who had passed the examination held by the district magistrate *(Note 4)*. Whereas His younger brother, Je Kwok Leung, was a *'Mo-Gui-Yan'* （武舉人）, a title given to warriors who had passed the martial examination held by the same official. *(Note 5)* In fact, the *'Mo-Gui-Yan'* had to be skilled in both the literary and martial arts.

The Je brothers were quite rich. They employed several servants to work for them. Amongst these servants there was a youngster named Lau Tat Sang. Lau was born to a poor family. When he was only seven years old, he was already working in the house of the Je brothers as one of the servants. The Je brothers treated him very well. They taught him not only how to read but also how to fight. Lau studied under them for ten whole years, until he reached the age of 18, when he had to leave the Je household to start his new life in Fatshan.

Becoming an apprentice

Initially, Lau Tat Sang worked for a cosmetics shop. In the China of the late 19th century these shops sold mainly dusting powder, puffs, rouges, perfumes, and different kinds of cosmetic merchandise. Besides these, there was a special kind of product called *'Pou-Fa'* （刨花）or 'wood-chips' which were a kind of chips planed out from a special kind of wood. They were planed in a very thin and long shape. When placed into hot water, they would produce a gluey slime with natural scent. Just like the hair-gel of today, Chinese women of this period used this slime to gel their hair.

Therefore, *'pou-fa'* became a very popular beauty product at that period. *(Note 6)* To learn how to produce pou-fa with simple planing tools, Lau Tat Sang became an apprentice to the boss of the ***Tong Yu Cheong*** （唐裕昌）cosmetics shop for a few years, earning very low wages. When Lau felt that he had mastered the wood-planing techniques, his contract having finished, he opened a small pou-fa stall beside the ***Shi-Yan Temple*** （舍人廟）. In the daytime, he produced pou-fa and sold it to the customers. At night he taught Wing Chun kungfu to a few students.



Above: Sifu Kwok So (Left 1) & Sifu Kwok Kai (Left 2) with Grandmaster Leung Ting (Left 3) & Leung's grand-student Sifu Tassos Panagiotopoulos (Right) standing in front of the 'Dragon Wall' in the Ancestors' Temple of Fatshan in 1955

The first student Lau accepted was a Chinese emigrant from the USA. He paid Lau $2000 in silver dollars as his 'red-packet' *(Note 7)* during the student-admitting ceremony. In fact, in Lau's whole life he taught only a very few students. Chu Chung was one of his senior students. In the late 40s Chu Chung went to Hong Kong and opened an osteopathic clinic somewhere on Kowloon side. As an amateur kungfu instructor, Chu only taught a very few students in the leisure time.

Pou-Fa Lin stayed a bachelor his whole life. He died three or four years after the Japanese invaded Canton in the Second World War.

Lau Tat Sang became 'Pou-Fa Lin'

The reason people did not call him *'Pou-Fa Sang'* or *'Pou-Fa Tat'* but 'Pou-Fa Lin' instead is based on a very funny misunderstanding. Lau Tat Sang used to wrote his middle name 'Tat' （達） in such a cramped way that

people always read it as 'Lin' (連) . Perhaps Lau became so used to it; he did not even care to explain this to the people who called him ***'Pou-Fa Lin '* (刨花連)** or **'Lin the Pou-Fa Seller'.** As a matter of fact, very few people in Fatshan know his real name was 'Lau Tat Sang'!

About Kwok Kai

Sifu Kwok Kai is now 90 years old. *(Note 8)* He is still quite strong for his age. Kwok Kai does not teach any more. However, he is still very enthusiastic concerning the promotion of Chinese martial arts. He is an ardent supporter of the Fatshan Ching Wu Athletic Association. Every time I paid a visit to the people of this association, he was always one of those that welcome me.

Kwok Kai was born to a martial-art family. His grandfather was a kungfu expert. After his father learned all the kungfu techniques of the most outstanding student of his grandfather, he 'forced' Kwok Kai and his younger brother Kwok So (郭蘇) to learn kungfu from him. Therefore, the Kwok's brothers knew kungfu at a very early age.

When Kwok Kai was about 14 years old, he became a student of Sifu Chan Chiu Hung (陳照鴻) . Chan was a kungfu practitioner of both Mok-Gar (莫家) *(Note 9)* and Wing Chun (詠春) . Kwok Kai learnt kungfu with Sifu Chan Chiu Hung for around 6 or 7 years. A bit later Kwok learnt Wing Chun from a person named Leung Kai Ming(梁啟明). Dr Leung Kai Ming was an osteopathic herbal-doctor. He did not even accept students. He taught Kwok Kai solely out of friendship. When Kwok Kai was about 24 years old, he and his young brother Kwok So became students of Pou-Fa Lin. At that time Pou-Fa Lin was already over 60. Kwok Kai confesses he did not learn for too long under his *Si-Fu* Pou-Fa Lin. A few years later he had to leave his instructor to start a new life. However, he still kept on practicing *chi-sau* with his younger brother when time allowed. This is why he can still remember the most important of the techniques he had learnt in his younger days.



Above: The 102-year-old Grandmaster Chu Chung demonstrating a kicking movement on the wooden dummy in an interview by a newspaper. He died in the next year. (Photo taken in 1998)



Bottom: Sifu Mok Pui On demonstrating a *'Kom-sau'* (冚手) movement of the Pou-Fa Lin Wing Chun style. Mok died of cancer in the year 1993 in Mainland China.

Foot Notes:

1/ The other style is the Chan Yu Min Weng Chun style. *(Please refer to "From Sifu Chan Yu Min to Sifu Chiu Chow" for details.)*

2/ Please see the pictures showing the difference between the wooden dummy of the Pou-fa Lin Wing Chun and the one used in the Yip Man Wing Tsun style.

3/ 'Sai-Chiu Shan' (西樵山) or 'Sai-Chiu Hill' is a hill situated very near to Fatshan.

4/ In ancient times, there were examinations held by the governments during every dynasty. There were two kinds of examinations: the literary examinations and the martial examinations. A person wanting to become an officer or an official had to pass first the examination held by the town government, then the examination held by the district magistrate, and finally the examination held by the imperial court in the capital. Every time he passed a test he was awarded a title as a graduate of that grade. In the ancient times, most Chinese people were illiterate, and it was therefore a great honor for somebody to have passed the provincial or national examinations.

5/ A person wishing to pass the martial examinations, had to know martial arts as well as the military arts. Most of the time, the technical martial arts skills of the candidate would have a great influence on his results.

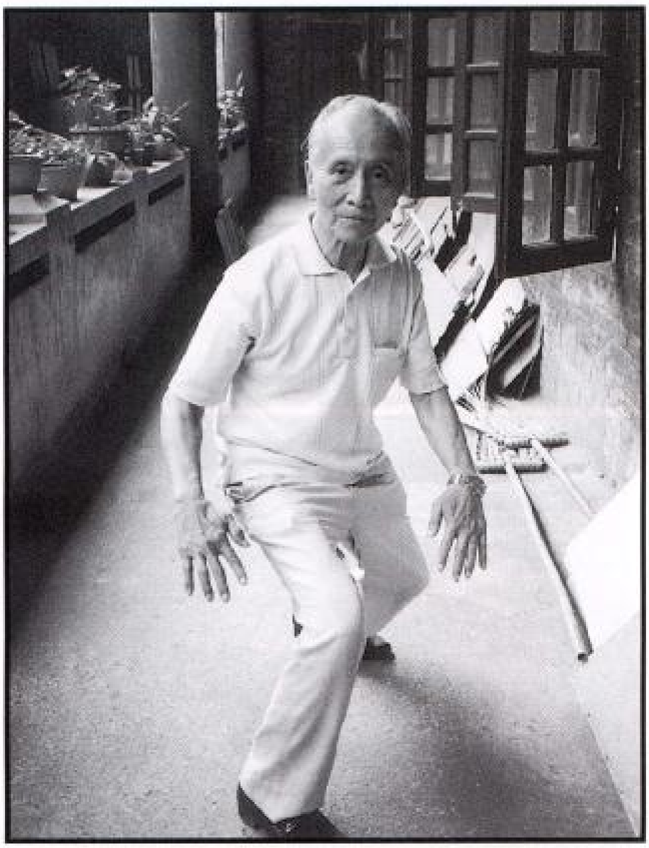
6/ 'Pou-Fa' (刨花) remained popular until the late 60s. As most of the women of the previous generation had passed away, this product slowly vanished from the market.

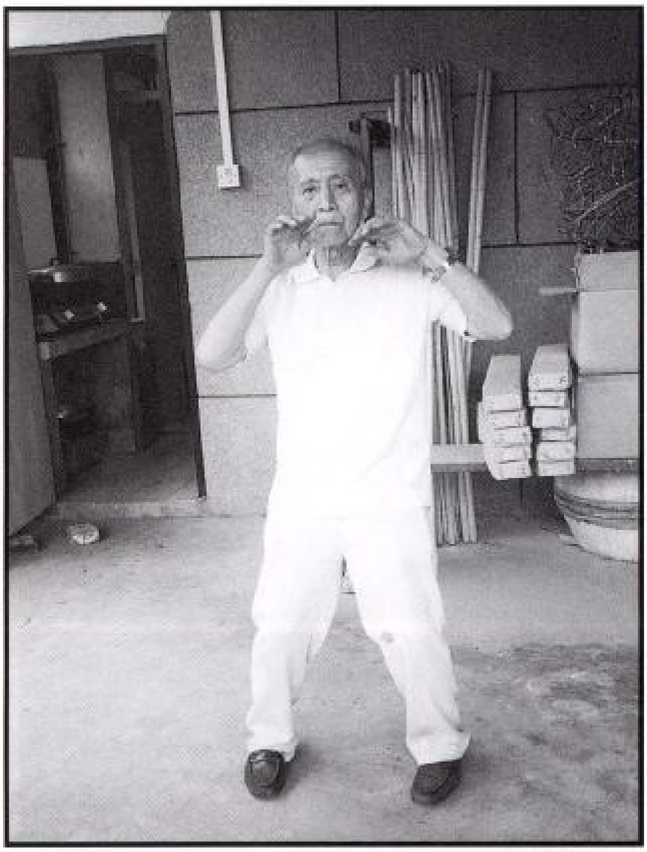
7/ The Chinese character 達 *(pronounced as 'TAT' in Cantonese)* can also be written as 逹. It looks quite similar to 連 *(pronounced 'LIN' in Cantonese)*. In fact 達 means 'arrived, improved or rich', whereas 連 means 'to unite, to connect, or to go through'.

8/ This chapter was written in 1995 but renewed in 2000.

9/ A kungfu style originating from Tung Koon (東莞), a district not far away from the city of Canton. It specialized in leg techniques.

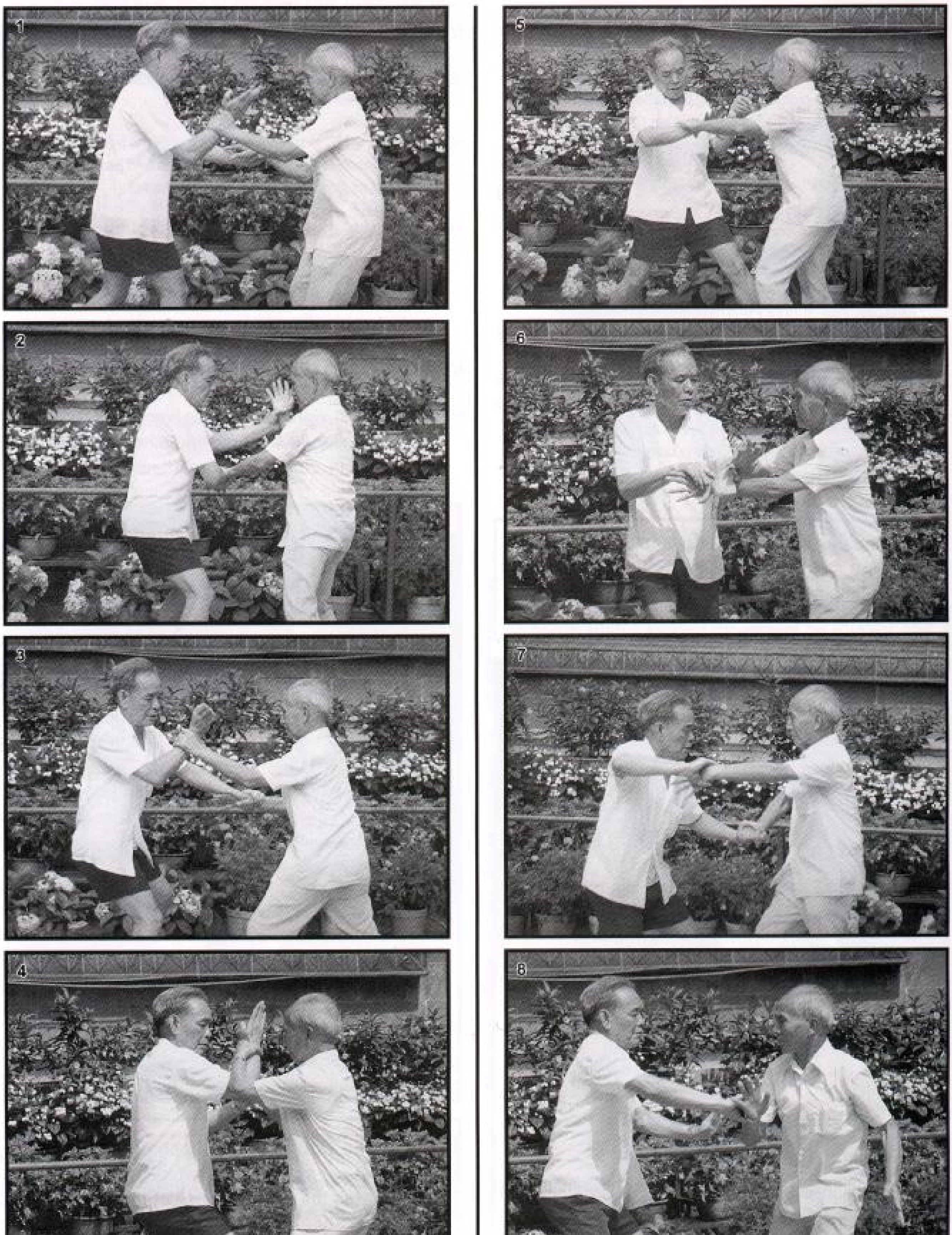
Below: Sifu Kwok Kai demonstrating a low Bong-sau movement of Chum-Kiu, showing the low Advancing stance of the Pou-Fa Lin Wing Chun Style





Above: The Double Lifting-hands movement of the 'Nim-Tau' set demonstrated by Sifu Kwok Kai, showing the frontal stance of the Pou-Fa Lin Wing Chun style

THE CHI-SAU MOVEMENTS PERFORMED BY SIFU KWOK KAI & KWOK SO



THE CHI-SAU MOVEMENTS PERFORMED BY SIFU KWOK KAI & KWOK SO









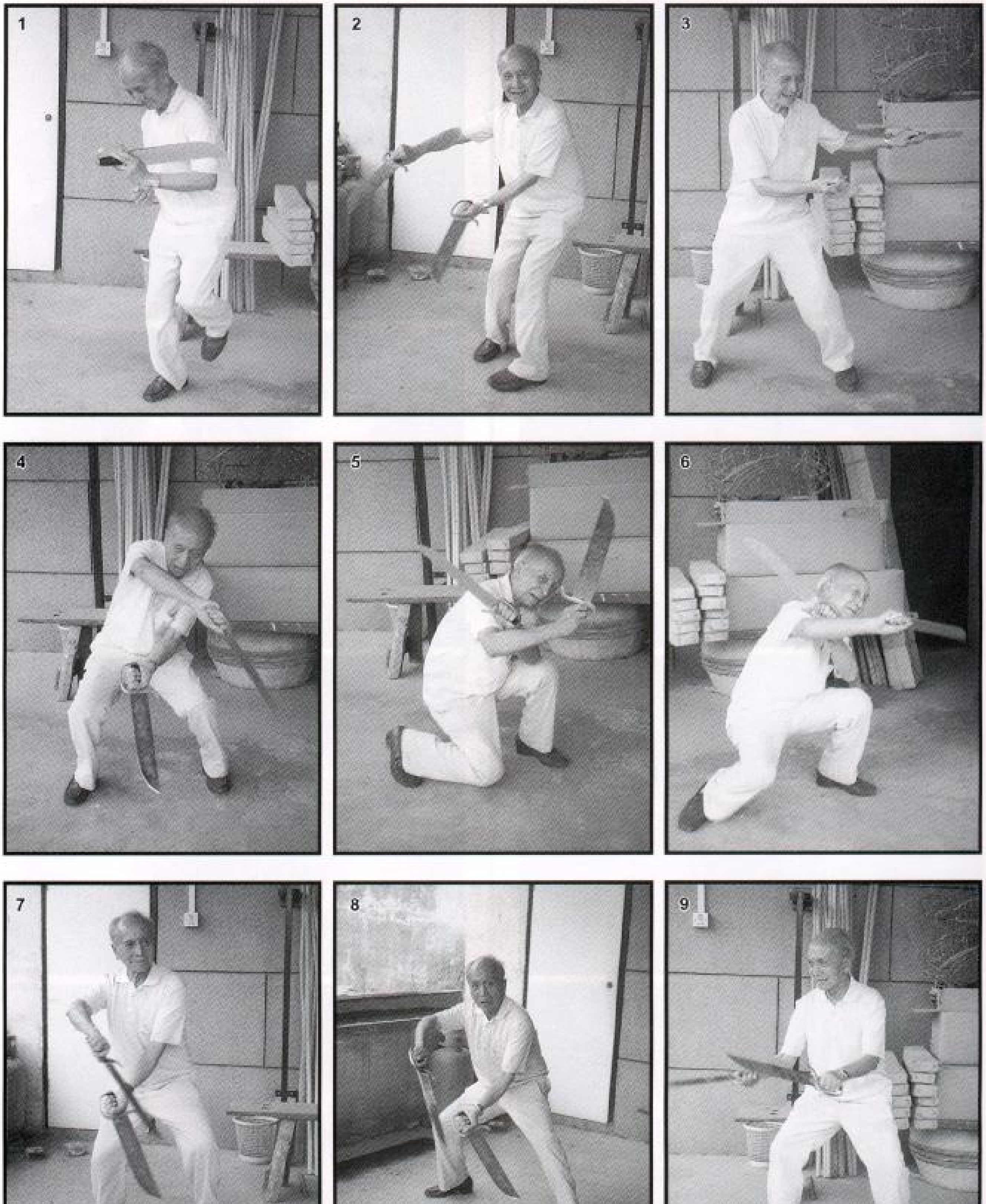








A FEW DOUBLE-BROADSWORDS MOVEMENTS DEMONSTRATED BY SIFU KWOK KAI

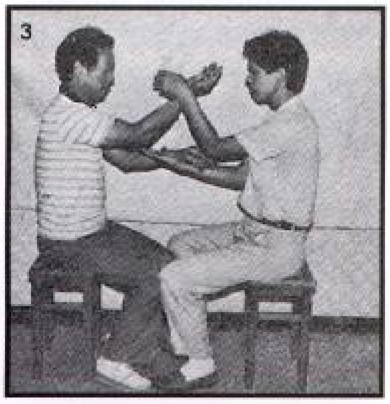


THE 'KWUN-GEE KIU' CHI-SAU OF THE CHU CHUNG STYLE OF POU-FA LIN WING CHUN

As Demonstrated by Sifu Mok Pui On





















This is the *'Kwun-Gee Kiu'* (君子橋) or 'Gentleman Arm-Clinging' method demonstrated by Sifu Mok Pui On (Left) in the early 90s.

According to Mok Pui On, the 'Kwun-Gee Kiu' Chi-Sau is a special kind of training of the Chu Chung style of Pou-Fa Lin Wing Chun.

The Kwan-Gee Kiu Chi-Sau can be subdivided into both Single-armed and Double-armed drills. The movements applied in these Chi-Sau drills are actually the same to the normal Chi-Sau ways. The only difference is that the practitioners are both sitting on a stool instead of standing.

From Sifu Cheung Bo to Sifu Mak Yiu Ming

張保詠春拳

Information Supplied by Sifu Mak Yiu Ming

Becoming a Wing Chun Student after being Defeated

Sifu **Cheung Bo (張保)**, due to the pock-marks on his face, was nicknamed *'Dou-Pay Bo'* (痘皮保) or **'Pocked Bo'.** Cheung Bo learnt Hung-Gar kungfu in very young age.

He was a born enthusiast of kungfu. Therefore, he practiced kungfu wholeheartily. He always thought that he was a good fighter. In fact, he could easily beat up quite a few fighters of the other styles. Unfortunately, his dream had to be broken when he was having a sparing with a 'guy' called **Wai Yuk Sang (韋玉生)**!

This Wai Yuk Sang was a Wing Chun practitioner. According to Sifu **Mak Yiu Ming (麥耀明)**, the *To-Suen* of Wai Yuk Sang, that Wai Yuk Sang had learnt Wing Chun kungfu from his elder brother. *(Note 1)* After Wai Yuk Sang beat up Cheung Bo, Cheung Bo did not treat Wai as his enemy but immediately begged Wai to teach him Wing Chun Kuen.

Wai also felt that Cheung was such a open-minded and hard-working kungfu practitioner, he felt that Cheung could be a good student of his, so he did not hesitate to accept Cheung as his student.

Cheung Bo had many sons. However, only his third son **Cheung Hon (張漢)** and his seventh son **Cheung Mo Kun (張務勤)** could learn up his knowledge of Wing Chun. Cheung Bo had also accepted very few students. Among them, **Wong Gut Chuen (黃吉泉)** was the most outstanding one. Wong Gut Chuen later taught his techniques to a student called Mak Yiu Ming. Meanwhile, Cheung Bo's son Cheung Mo Kun passed down his techniques to **Fok King On (霍景安)**.

There was a story about Mak Yiu Ming to become a student of Sifu Wong Gut Chuen. When Mak Yiu Ming was very young, Sifu Wong Gut Chuen was a tenant living in a house of a 'Four-in-one building' of **Mak Gee Wan (麥子雲)**, the father of Mak Yiu Ming.

My Father & My Elder Kungfu Brother!

Mak Gee Wan soon became a student of Wong Gut Chuen. Maybe because of the influence of his father, Mak Yiu Ming was also very fond of Wing Chun. When he was 16 years old, one day, he begged his father if he could also learn Wing Chun under Sifu Wong.

Right: Portrait of the late Grandmaster Cheung Bo, a rare photo treasure by Sifu Mak Yiu Ming



Above: A rare photo treasured by Sifu Mak Yiu Ming about the 'Class of the Wing Chun Kungfu School', Sifu Cheung Bo was in the middle of the first row. (27 Dec 1948)



Wong loved this youth very much, he did not hesitate to take Mak Yiu Ming as one of his students. Mak Yiu Ming learnt Wing Chun kungfu under Wong until 1983. During that time, Wong's younger kungfu brother, Sifu Cheung Mo Kun always paid visits to his *Si-Hing's* house. Taking this chance, Mak Yiu Ming also received quite a few information and corrections from his *Si-Sok*.

Becoming a Wing Chun Instructor

Between 88 and 89, Mak Yiu Ming had become a *Sifu* and started to teach some students in his home. In 89, the Culture Club of the Workers (工人文化宮) planned to set up more items for their gymnasium. After research, they knew that there were lots of members who would like to have someone opening a Wing Chun kungfu class there. Soon, Sifu Mak Yiu Ming became the instructor of this Wing Chun kungfu class.

The First Wing-Chun Chi-Sau Contest

In May, 1998, there was the First Wing Chun Chi-Sau Contest held by the Jing Wu Athletic Association of Fatshan. There were all together five teams from five Wing Chun (Weng Chun) schools. They were: Sifu Pang Nam's team, Sifu Yiu Choi's Team, Sifu Lun Kai's team, Sifu Leung Kwong Moon's team and Sifu Mak Yiu Ming's team under the name of the 'Culture Club of the Workers'.

In Sifu Mak Yiu Ming's team, there were totally four candidates. They were: Lee Jun Kwang (李俊宏) and Yip Siu Hung (葉少雄) attending the 'Light-weight Class'; Leung Kin Wah (梁健華) and Tang Man Chung (鄧敏忠) attending the 'Heavy-weight Class'. All of them became winners.

Techniques of the Cheung Bo Style

According to Sifu Mak Yiu Ming, the Cheung Bo Wing Chun style consists of three bare-handed sets and one Wooden Dummy set. Sifu Mak confesses, his *si-fu* said that there should be also two sets of weapon techniques; say, The 'Six-&-a-Half-Point Long Pole' and the 'Character 'Two' Doubleknives' techniques. However, it is a pity that even his *Si-Fu* Wong Gut Chuen had only learnt the Six-&-a-Half-Point Long Pole but the Doubleknives set.

The basic movements of the *Chi-Sau* drill stresses on *Luk-bong* (碌膀) or Rolling arms with Bong-sau, *Kup-jarn* (扱肘) or Diagonal Elbow-strike, *Art-Kiu* (壓橋) or Pressing-down the arm, *Huen-sau* (圈手) or Circling-hands, etc.

Most of the leg techniques are applied as *Dai-guek* (低腳) or Lower-level kicking techniques. For example: there are *Den-guek* (釘腳) or Nailing-kick, *Yuet-ying Guek* (月影腳) or Moon-shadow Kick, *Fu-Mei Guek*(虎尾腳) or Tiger-tail Kick. Also, there is one more kicking technique in the Wooden Dummy set — the *Au-tac Guek* (勾踢腳) or Hooking-kick. It is a chain-technique as to hook the enemy's leg first before kicking him.

There are also footwork such as *Chin-bo* (戰步) or Fighting-steps, *Shang-ma-huen-bo* (上馬圈步) or Advancing-steps with circling, *Ching-sun-ma* (正身馬) or Frontal stance, *Kim-yeung-ma* (拑羊馬) or Adduction-stance, *Yee-gee-ma* (二字馬) or Character 'Two' stance, *Pin-sun-ma* (偏身馬) or Side-leaning stance, etc.

Left: Tang Man Chung (right-side) doing Chi-Sau with his opponent in the contest
Right: Photo taken at the time Lee Jun Kwang being announced to be the winner in the contest





There are also different methods of punching-techniques. For example: there is the *Yat-gee-chuen-sam-tsui* (Note 2) (日字穿心搥) or Character 'Sun' Heart-piercing punch, *Pin-sun-tsui* (偏身搥) or the Side-leaning punch, *Chin-tsui* (戰搥) or Fighting-punch, *Duk-kwok-tsui* (獨角搥) or Single-horned punch, *Yee-koo-tsui* (二股搥) or Two-stage punch, *Gaun-lan-sau-tsui* (梗欄手搥) or Splitting-&-blocking with punch, *Chat-sing Kau-tsui* (七星扣搥) or 7-star trapping-punch, etc.

There are also palm-striking techniques such as *Lin-wan Chang-cheung* (連環撐掌) or Chain-thrusting palm, *Lin-wan Tan-cheung* (連環攤掌) or Chain-palm-up-hands, *Saam-bun cheung* (三品掌) or Triangular Palm-strike, *Chang-tan-cheung* (撐攤掌) or Thrusting-palm with Palm-up Hand, *Pin-sun Tan-cheung* (偏身攤掌) or Side-leaning Palm-up Hand, *Tan-chang-cheung* (攤鏟掌) or Palm-up hand with Stamping palm-strike, *Tan-lap-cheung* (攤擸掌) or Palm-up hand with Grappling, *Shang-ma Tan-cheung* (上馬攤掌) or Palm-up Hand with Advancing step, *Shan-ma Wu-dep-cheung* (上馬蝴蝶掌) or Advancing step with Double-palm, *She-ying-cheung* (蛇形掌) or Snake-style Palm, etc.

The characteristic of Cheung Bo Wing Chun is that there are both *Noi Huen-sau* (內圈手) or Internal Circling-hand and *Oi Huen-sau* (外圈手) or External Circling-hand (Note 3) movements, though they call the External Circling-hand movement as *Huen-sau* and the other as *Fan-lap-sau* (反擸手) or Reverse Grappling-hand.

Left: Sifu Mak Yiu Ming standing in front of the 'Twelve Keywords' of the Wing Chun Mottoes



FOOT NOTES:

1/ Sifu Mak Yiu Ming said that Wai Yuk Sang learnt Wing Chun from his own elder brother. However, in the manuscripts written by Sham Nan of the Yuen Kay Shan style, Wai Yuk Sang was a student of Au Sze (區仕) who was a student of Sifu Fung Siu Ching of the Weng Chun style. **Sifu Mak Yiu Ming's attitude towards the above description was that it was all nonsense!**

Sifu Mak Yiu Ming said that it was true that Cheung Bo "had been" a very close friend of Yuen Kay Shan. However, their close-friend-relationship later turned out to be mutual disliking to each other. The most important thing is that the techniques of Yuen were not the same as that of Cheung. No body can prove whether Wai Yuk Sang had really learnt Weng Chun from Fung Siu Ching or not. However, from the techniques of Sifu Mak Yiu Ming, we can obviously prove that they are not the same as that performed by the pugilists of the Fung Siu Ching Weng Chun style. Nevertheless, Sifu Mak Yiu Ming emphasizes that the Cheung Bo style is entitled as 'Wing Chun' (詠春), not 'Weng Chun' (永春)!

2/ *Tsui* (搥) is another calling of *Kuen* (拳). Both means 'fist' or 'punch'. *Tsui*, which originally means 'a hammer', stresses more on the expression of the out-looking of a fist，whereas *kuen* stresses on the action; e.g. a punch or fist-fighting techniques.

3/ Please refer to *"From Grandmaster Yip Man to His Students in Fatshan" (Pg. 75)* & *"The Yip Man Wing Tsun (Wing Chun) Style" (Pg. 119)* for details.

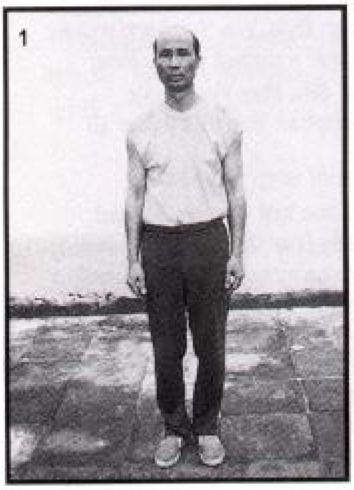
(Literal Translation of the Mottoes)

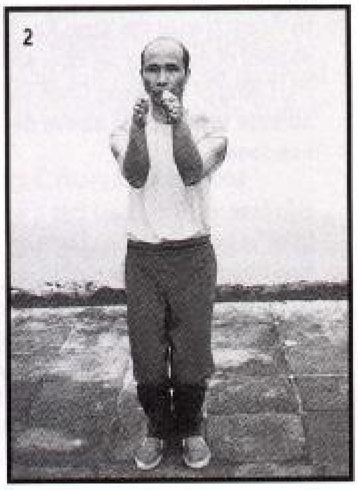
The Hand-techniques of Wing Chun

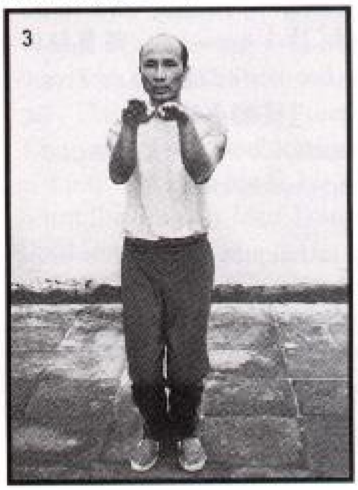
標 **(Biu) Thrusting**
偷 **(Tau) Sneaking-in** *(where the position of the enemy is unguarded)*
趟 **(Tong) Rubbing**
揸 **(Ja) Grasping**
沉 **(Chum) Sinking**
漏 **(Lau) Sliding-in** *(from up to down)*
蕩 **(Dong) Swinging**
挪 **(Nar) Shafting the force** *(to one side*
切 **(Chih) Cutting**
黐 **(Chi) Sticking**
擒 **(Kam) Grappling**
揮 **(Wah) Clawing**
截 **(Jeet) Blocking**
摸 **(Mo) Clinging**
拿 **(Na) Seizing**
打 **(Da) Hitting**

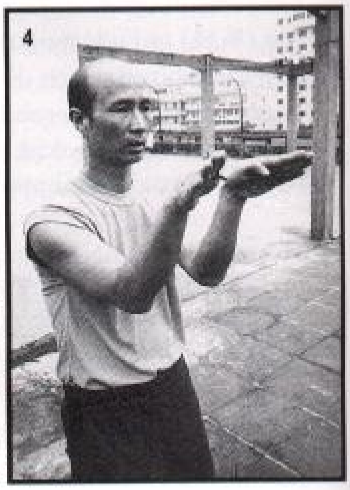
THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

#1 — #7 *Hoi-sik* (Starting the set)

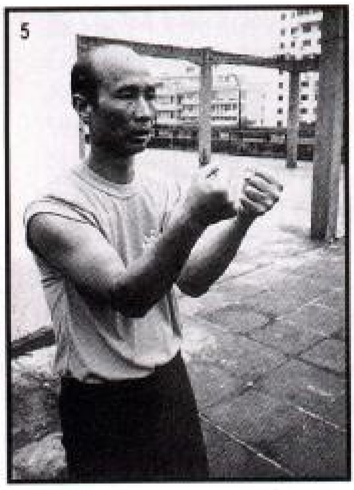


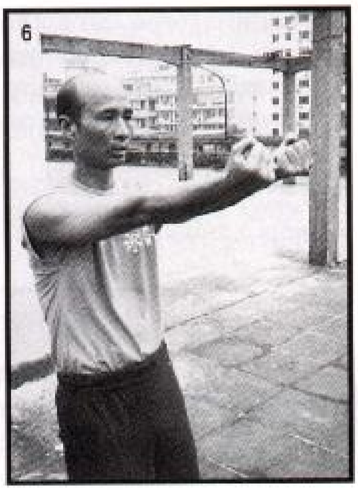




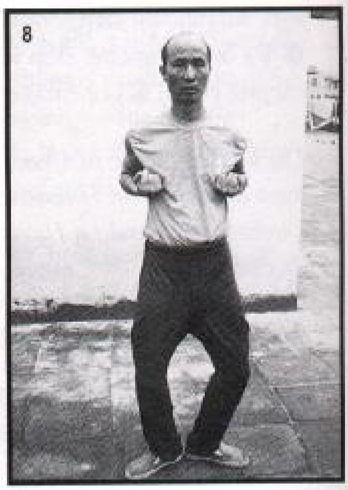


#8 — #9 *Hoi-ma* (Setting up the stance)



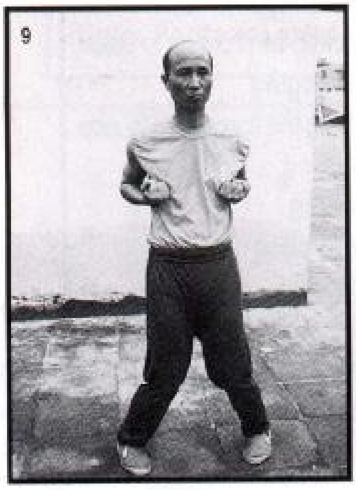


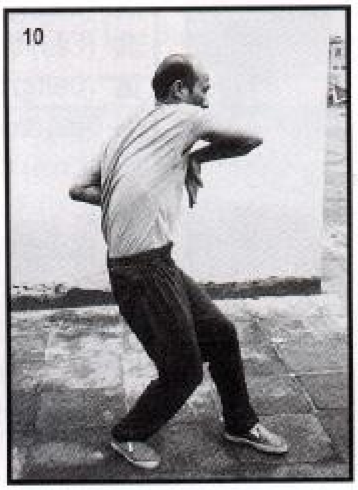


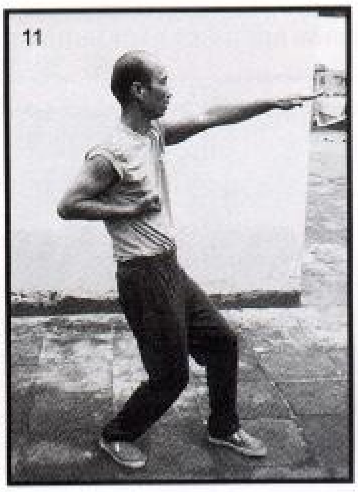


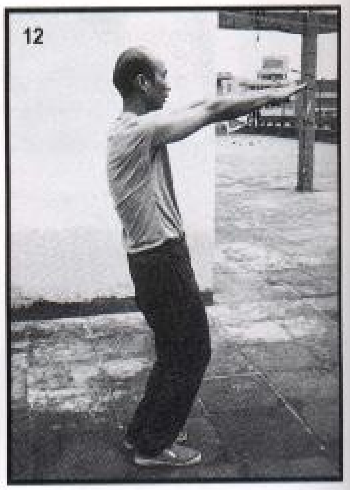
#10 Right *Kup-jarn* (Overheaded Elbow-strike)

#11 — #12 Single & Double *Biu-tze-sau*



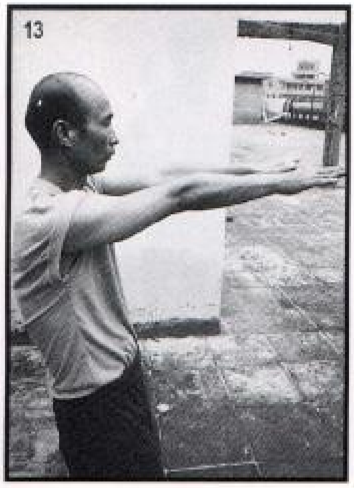


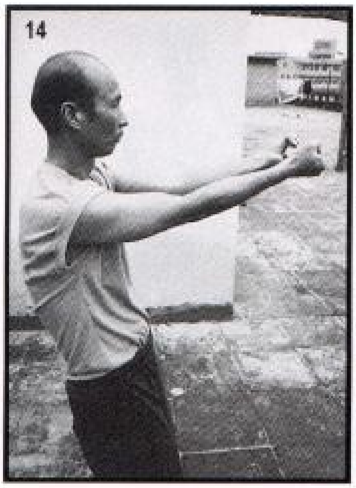




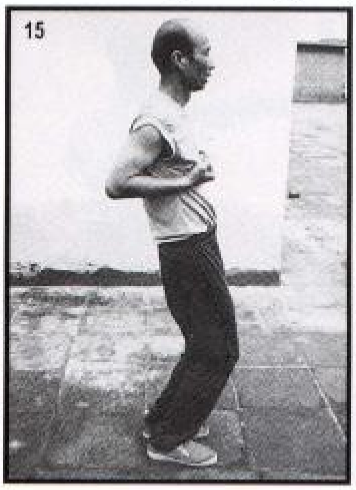
THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

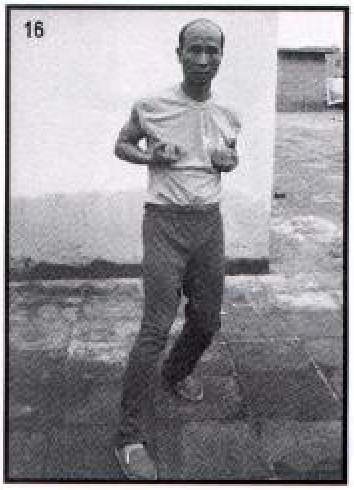
#13 — #14 Withdrawal of fists

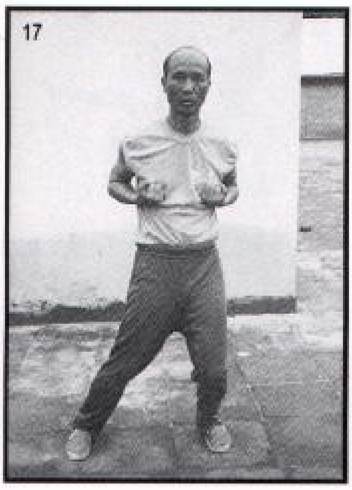




#15 — #17 Right *Huen-guek* (Circling-step)

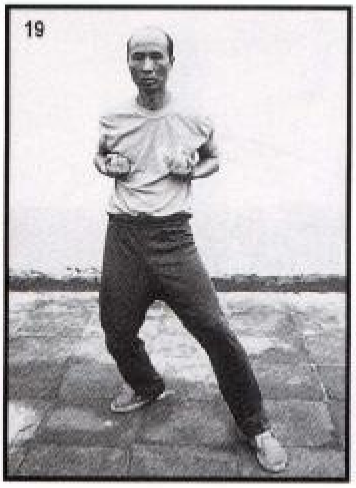


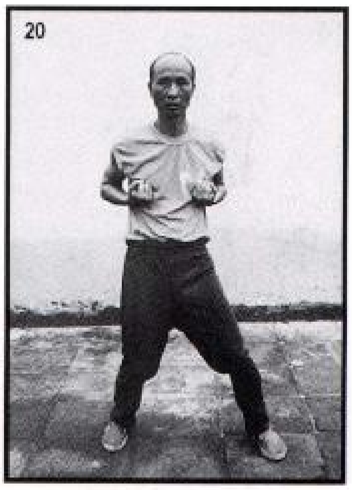




#18 — #21 Left *Huen-guek*





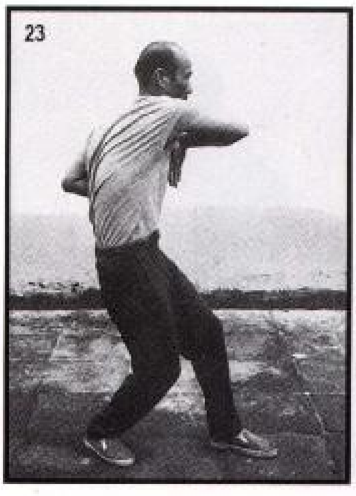




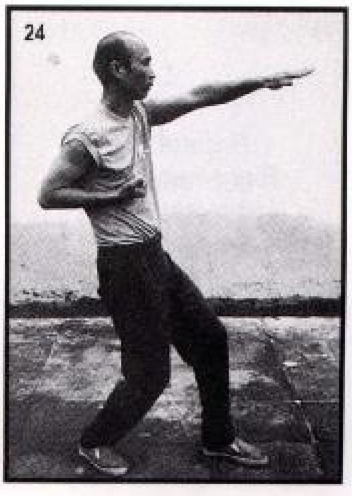
22

Repeat the Right-hand-side movements as from Illustrations #10 to #21

#23 Right *Kup-jarn*

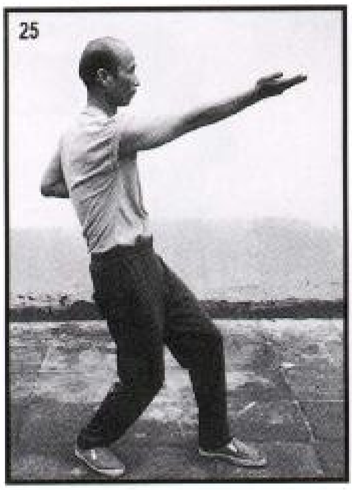


#24 Left *Biu-tze-sau*

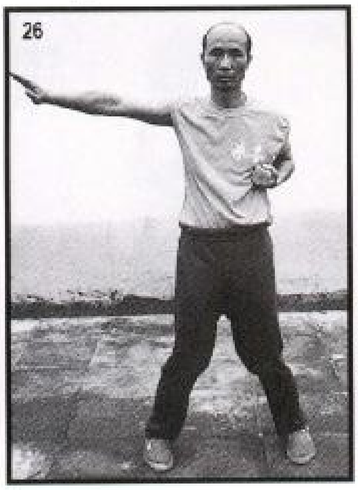


THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

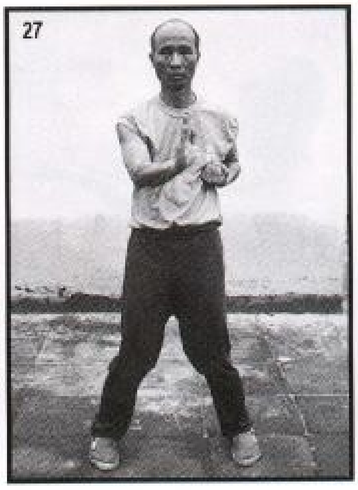
#25 Right *Ko Chang-cheung*



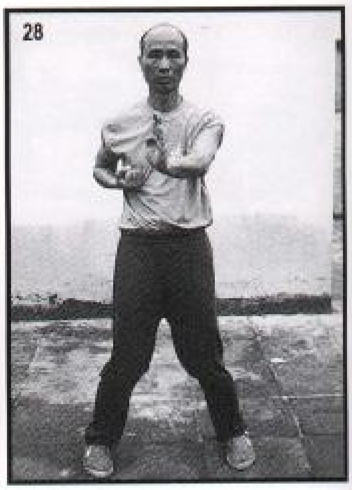
#26 Right *Fat-sau*



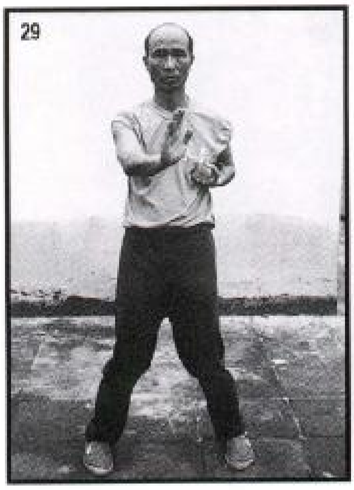
#27 Right *Jum-sau*



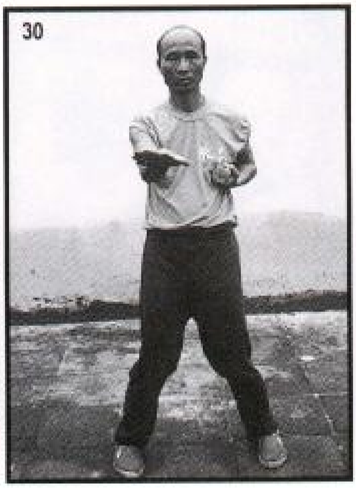
#28 *Tut-sau*



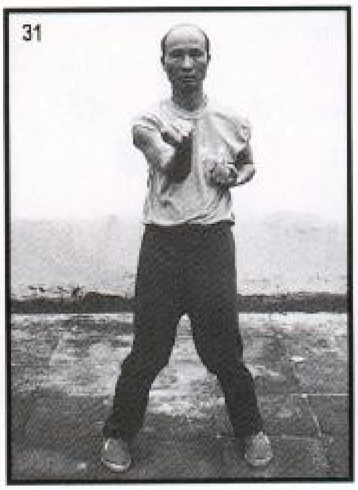
#29 Right *Fook-sau*

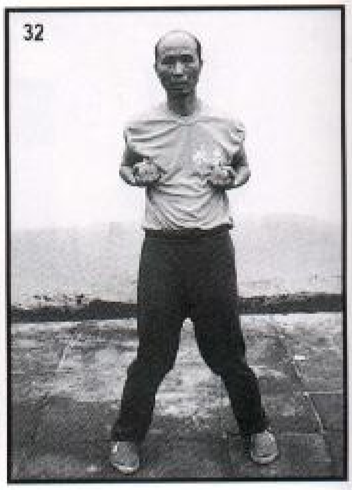


#30 *Huen-sau*



#31 —#32 Withdrawal of right fist

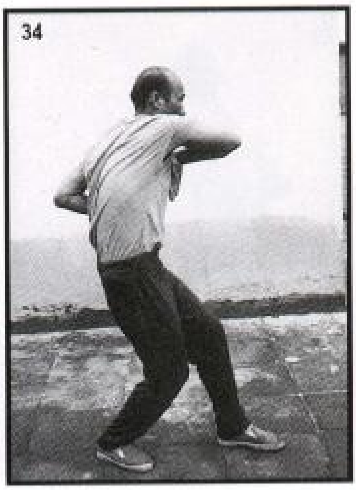




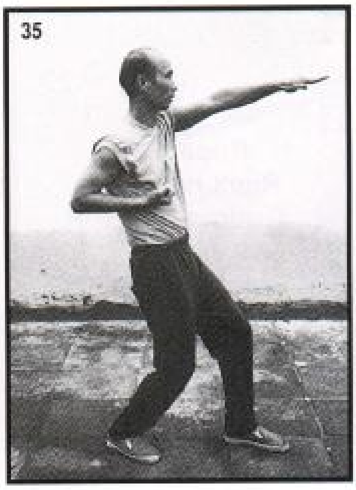
33

Repeat the Right-hand-side movements as from Illustrations #23 to #32

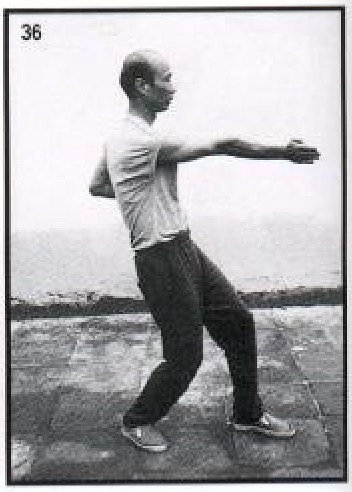
#34 Right *Kup-jarn*



#35 Left *Biu-tze-sau*

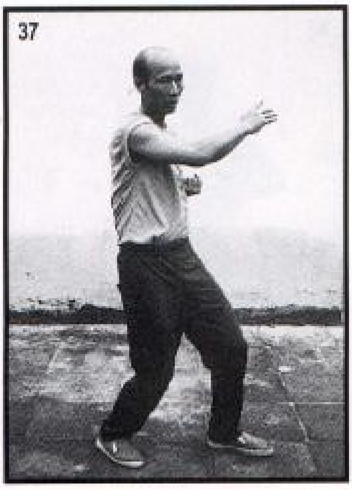


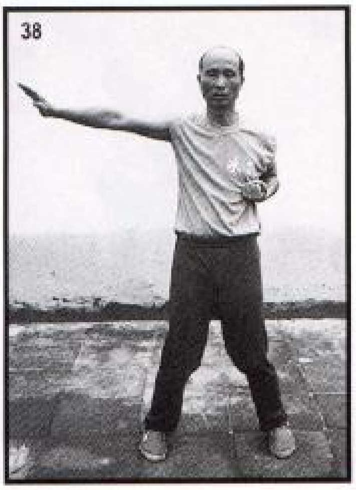
#36 *Dai-cheung* (Lower palm)



THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

#37 — #38 Changing to Right *Dong-sau*

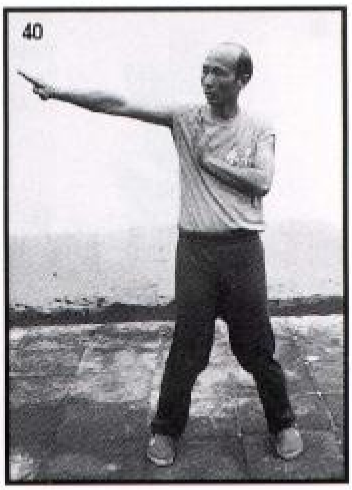
37


38


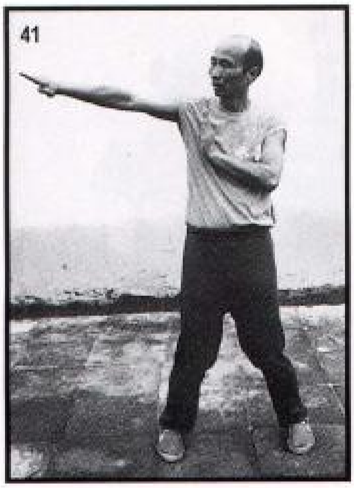
#39 Left *Dong-sau*

39


#40 Right *Dong-sau*

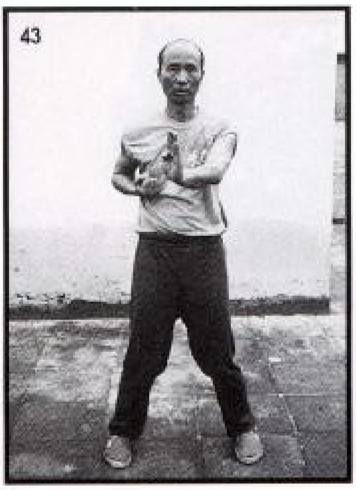
40


#41 — #42 Changing to Right *Jum-sau*

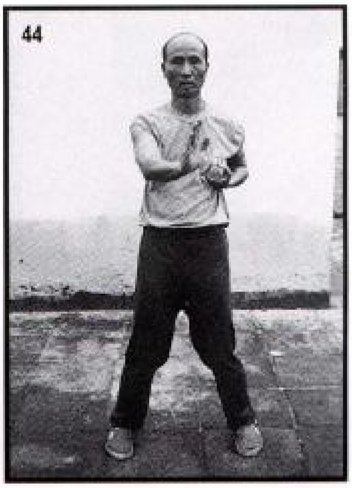
41


42

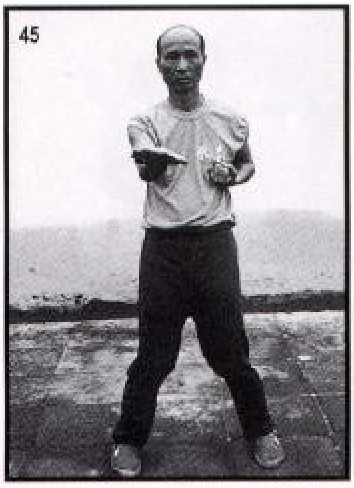

#43 *Tut-sau*

43


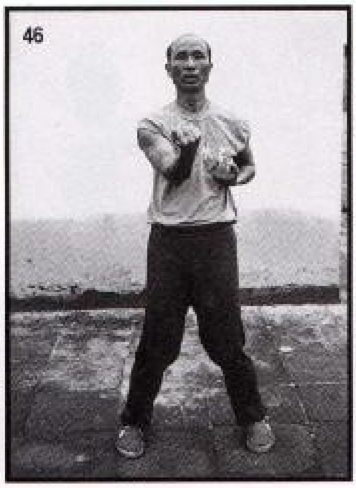
#44 Right *Fook-sau*

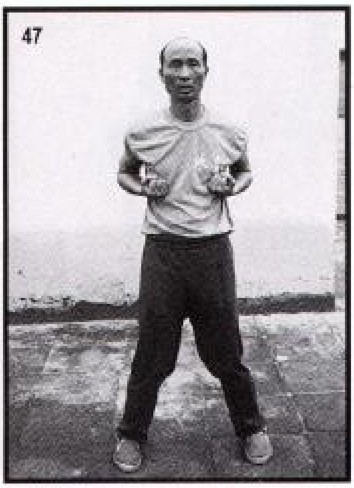
44


#45 *Huen-sau*

45


#46 — #47 Withdrawal of right fist

46


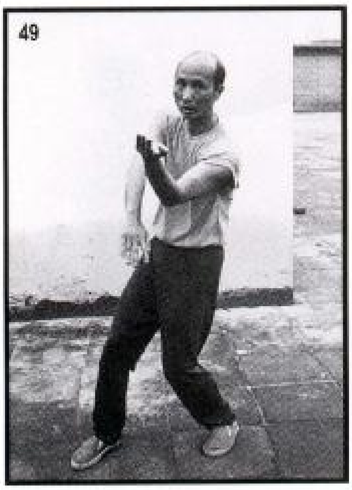
47


48

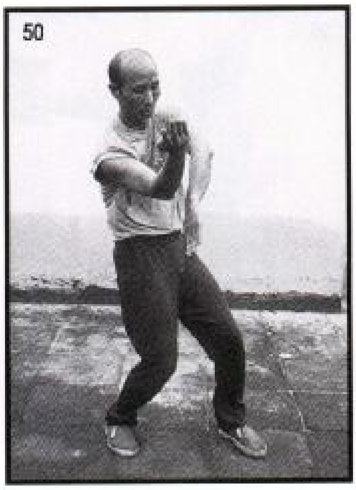
Repeat the
Right-hand-side
movements
as from
Illustrations #34
to #47

THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

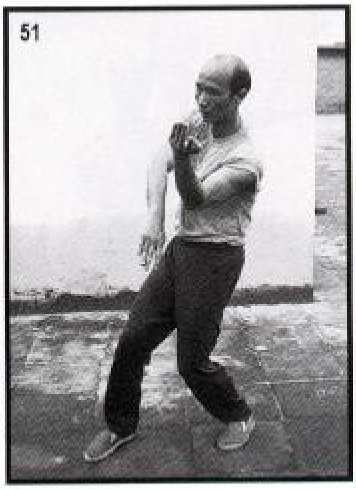
#49 *Gaun-sau* (R)



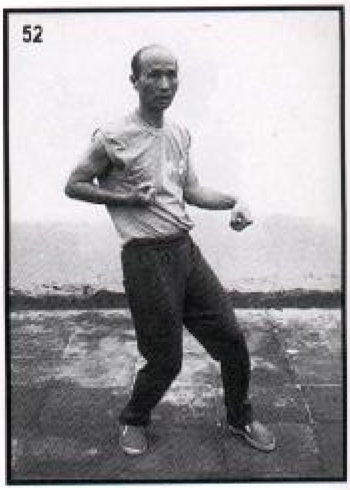
#50 *Gaun-sau* (L)



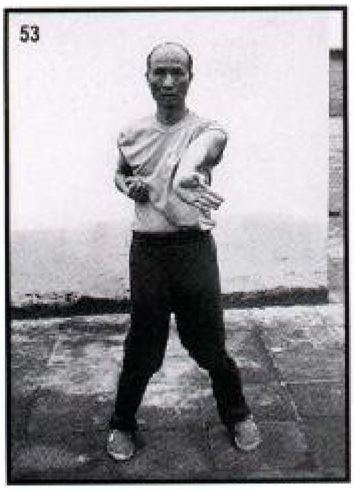
#51 *Gaun-sau* (R)



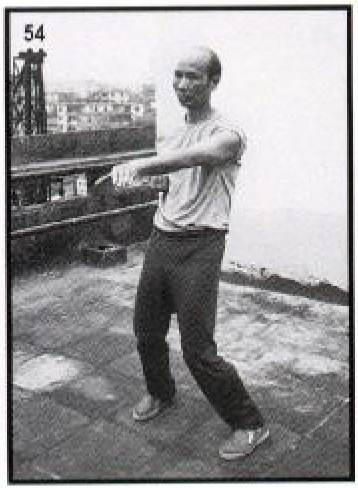
#51 *Huen-kau* (Hooking-trap)



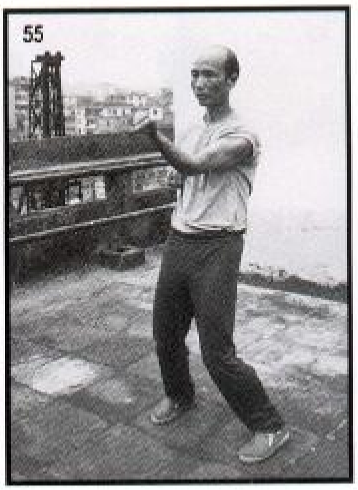
#53 *Dai-cheung* (Lower palm)

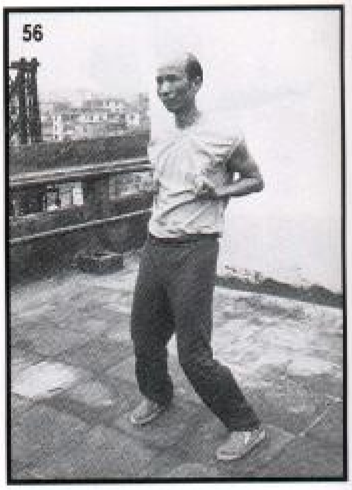


#54 *Huen-sau*



#55 — #56 Withdrawal of left fist

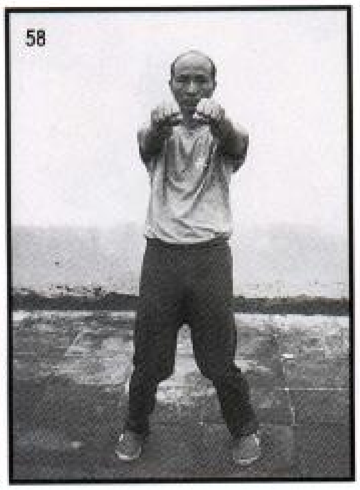




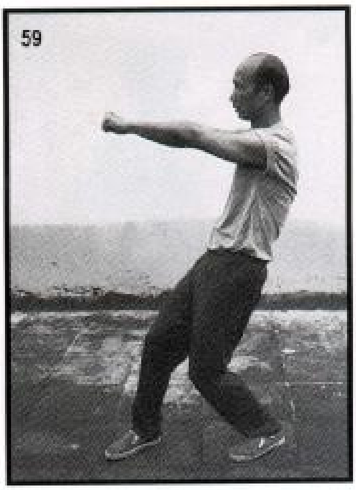
57

Repeat the
Right-hand-side
movements
as from
Illustrations #49
to #56

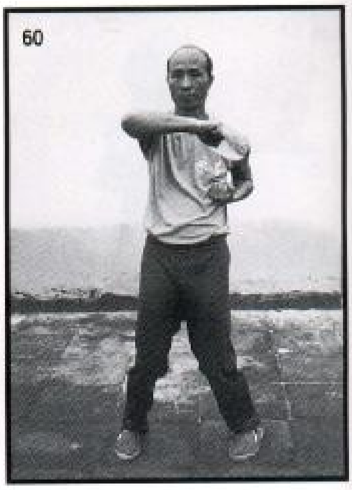
#58 *Shang Lap-sau*



#59 Turning to right-side

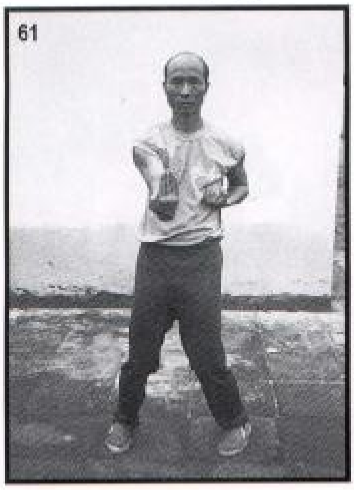


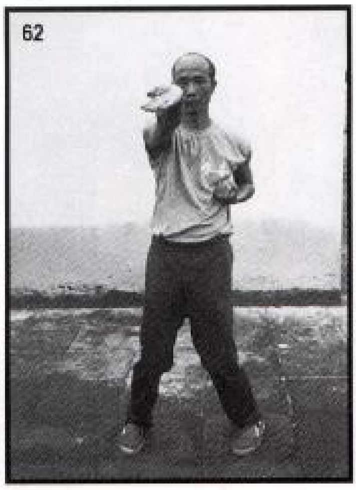
#60 *Au-tsui* \ *Pie-Jan*
(Hook-punch \ Hacking-elbow)



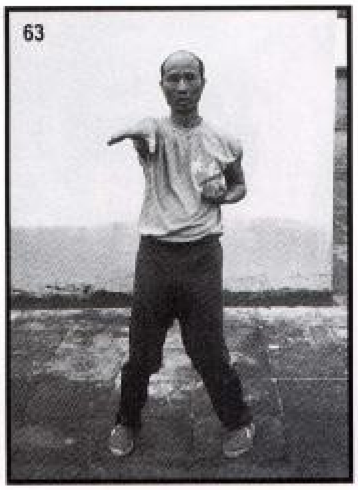
THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

#61 —#62 Changing to *Ko Chang-cheung*

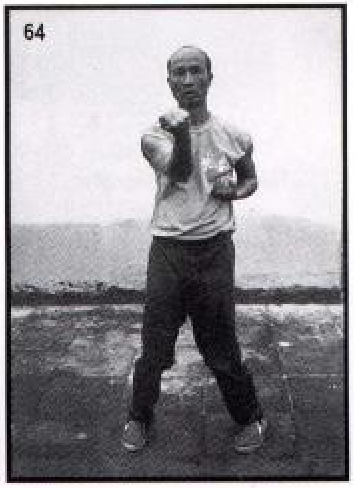




#63 *Huen-sau*



#64 — #65 Withdrawal of right fist





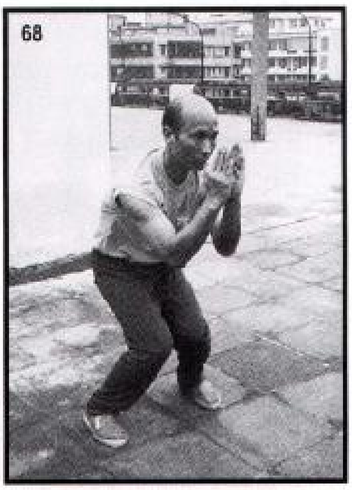
66

Repeat the Right-hand-side movements as from Illustrations #58 to #65

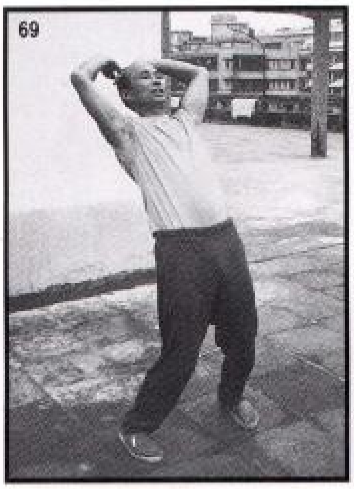
#67 *Shang Biu-tze*

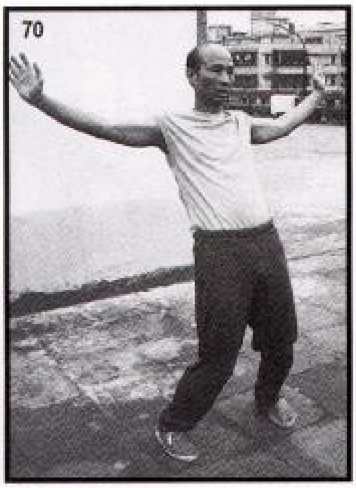


#68 *Chum-jarn* (Sinking Elbow)



#69 —#70 *Che-lun-sau*

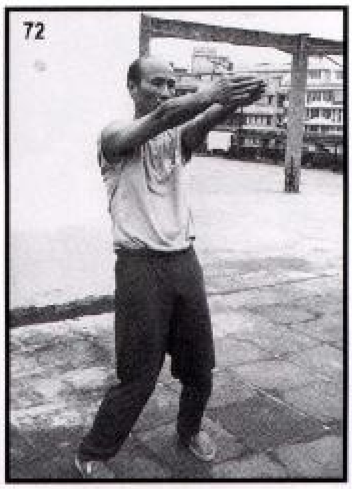




#71 *Chum-jarn*



#72 *Shang Biu-tze*



THE BIU-TZE SET DEMONSTRATED BY SIFU MAK YIU MING

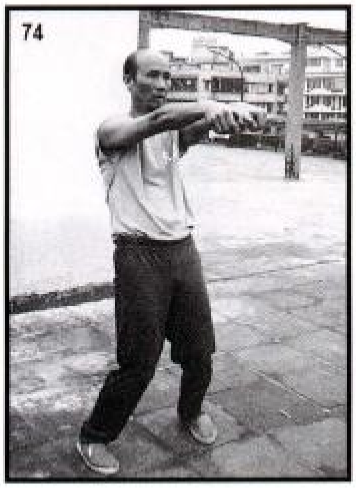
#74 — #75 *Fan-lap-sau*

#76 *Sau-sik* (Ending)

73

Repeat the
Right-hand-side
movements
as from
Illustrations #68
to #72

74



75



76



CONCLUSION

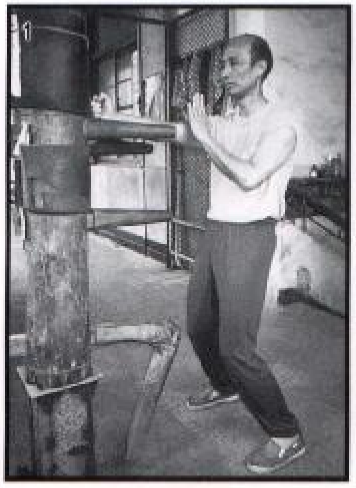
The **BIU-TZE** set performed by Sifu **MAK YIU MING** is not too much different from the Biu-Tze set practiced by the Yip Man Wing Chun style, yet the *Huen-sau* movements are still the same as the *Oi Huen-sau* (External Circling-hand) movements practiced by the other Fatshan Wing Chun styles.

Please pay attention that the so-called *Fan-lap-sau* movement at the end of the Biu-Tze set of the Cheung Bo style is actually the Double *Huen-sau* movements of the Yip Man style.

The most interesting thing is, just the opposite, the *Huen-sau* movement in the Cheung Bo style is called the *Oi Huen-sau* by the Wing Tsun people. This movement is sometimes called as the *'Fan-lap-sau'* (反擸手 or 'Reverse Grappling-hand') or *'Noi-moon Lap-sau'* (內門擸手 or 'Indoor-area Grappling-hand') by the Yip Man Wing Tsun (Wing Chun) people. It is because this movement is for grabbing the wrist of the enemy while the enemy's arm is at the external area of a Wing Chun (WingTsun) practitioner.

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU MAK YIU MING

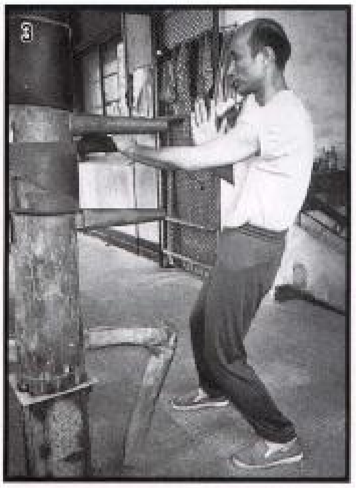
#1 *Yat-gee-chuen-sam-kuen*



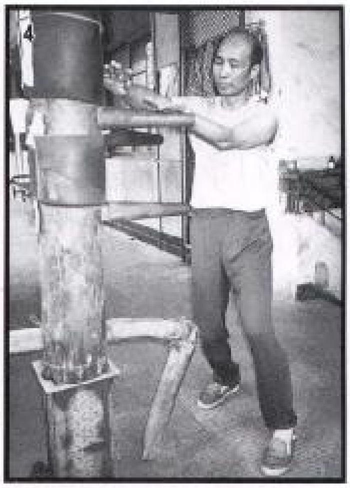
#2 *Har-lo Chung-kuen*



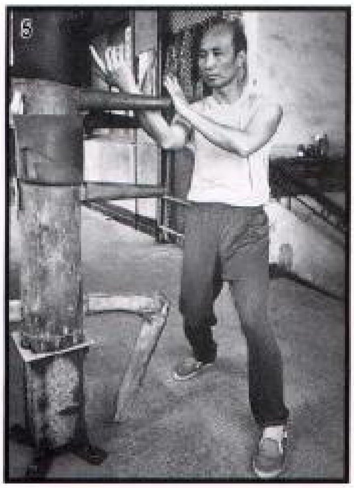
#3 *Pak-sau* (Slapping-hand)



#4 *Lap-sau Shat-geng* (Grappling & Cutting)



#5 *Jeet-kiu*
(Blocking the arm)



#6 *Kup-jarn*
(Overhead Elbow-strike)



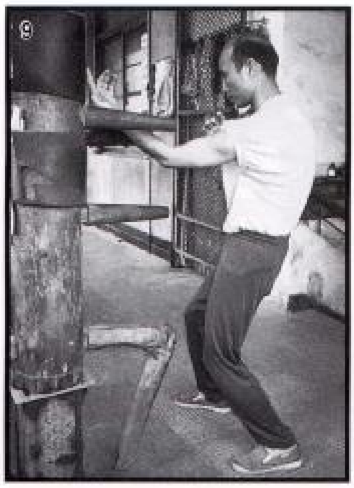
#7 *Gaun-sau*
(Splitting-blocks)



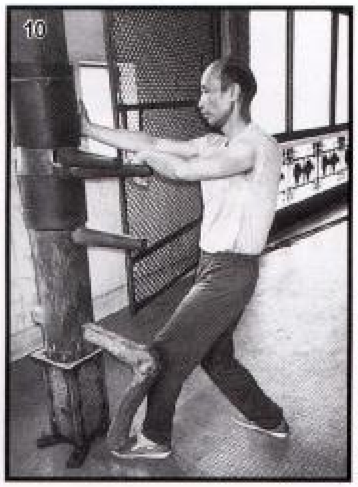
#8 *Kom-sau Ching-cheung*
(Pinning-hand & Erect-palm)



#9 *Jeet-kiu*



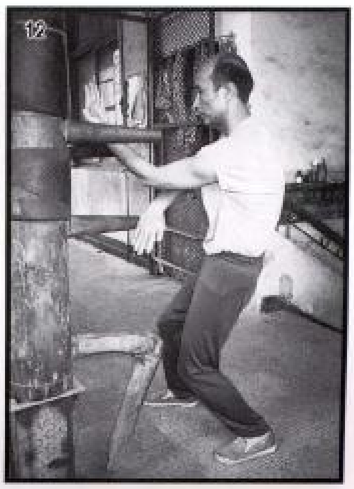
#10 *Huen-kau Chang-cheung*
(Circling-trap with Spade-palm)



#11 *Gaun-sau*

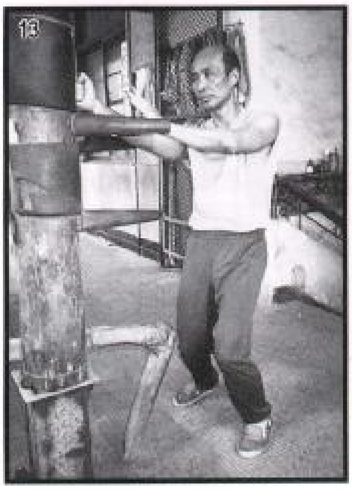


#12 *Kwun-sau*

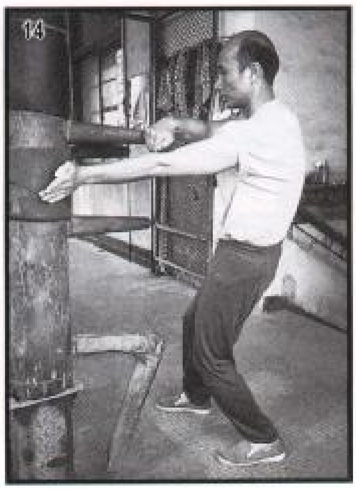


THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU MAK YIU MING

#13 *Jum-sau Chung-kuen*



#14 *Huen-kau Dai-cheung*



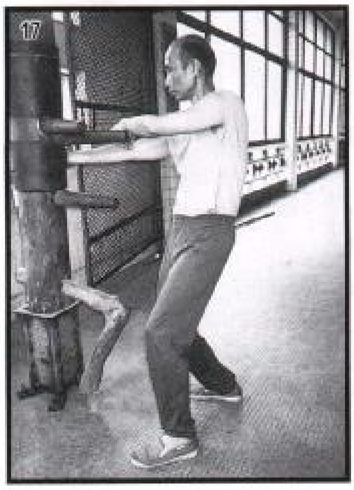
#15 *Huen-kau Chang-cheung*



#16 *Kom-sau Chang-cheung*



#17 *Huen-kau Dai-cheung*
(Circling-trap with Lower palm)



#18 *Kom-sau Chang-cheung*



#19 *Oi Tan Shat-kiu*
(Outdoor Palm-up Hand & Cutting)



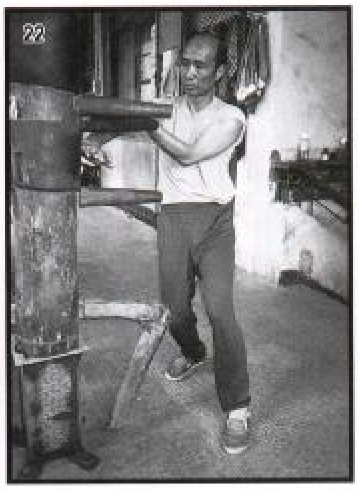
#20 *Noi Tan Shat-kiu*
(Indoor Palm-up Hand & Cutting)



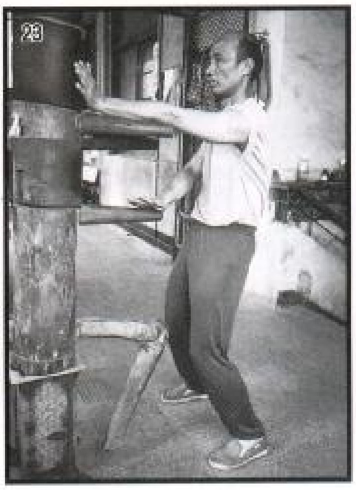
#21 *Noi Tan Shat-kiu*



#22 *Oi Tan Shat-kiu*



#23 *Kom-sau Chang-cheung*
(Pinning-hand with Spade-palm)



#24 *Jark-sun Bong-sau*
(Side-leaning Wing-arm)



THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU MAK YIU MING



#25 *Kwun-sau* (Rotating-arms)



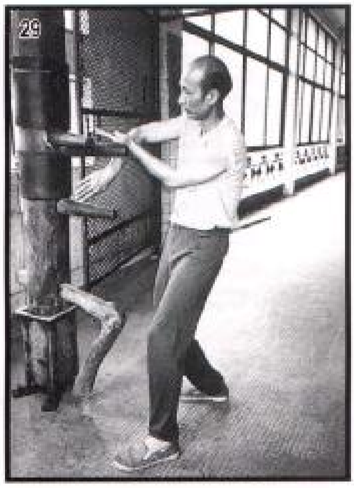
#26 *Lap-sau Chung-kuen*



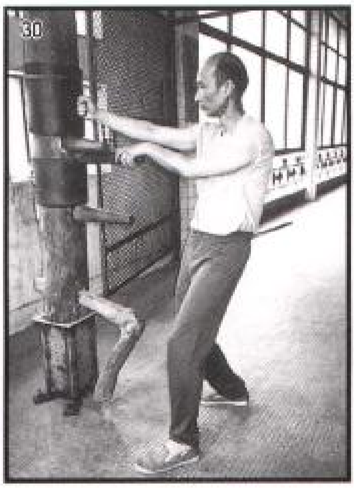
#27 *Kom-sau Ching-cheung*



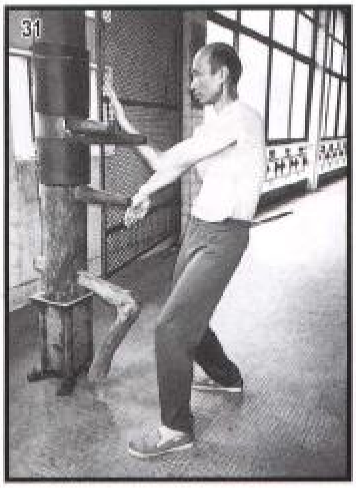
#28 *Jark-sun Bong-sau*



#29 *Kwun-sau*



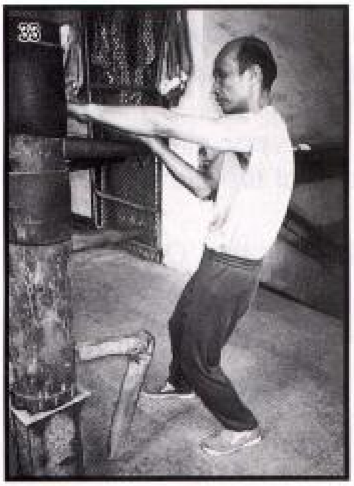
#30 *Lap-sau Chung-kuen*



#31 *Gaun-sau*



#32 *Kom-sau Chang-cheung*



#33 *Tan-sau Shat-geng*



#34 *Kom-sau Ching-cheung*



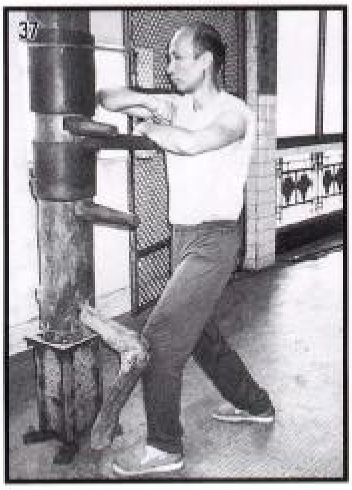
#35 *Tan-sau Shat-geng*



#36 *Kau-chang Den-guek* (Circling & Palming with Nailing-kick)

THE MUK-YAN-CHONG SET DEMONSTRATED BY SIFU MAK YIU MING

#37 ***Pie-jarn*** **(Hacking-elbow)**



#38 ***Fu-Mei Guek***



#40 ***Yuet-ying Guek***



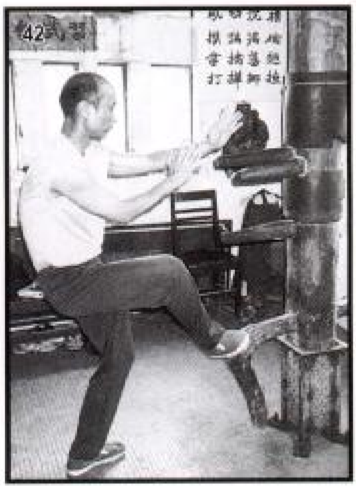
#41 ***Shang-ma Wu-dep-cheung***



#41 ***Jark-sun Bong-sau***



#43 ***Au-tac Guek*** **(End)**



CONCLUSION

The **MUK-YAN-CHONG** set performed by Sifu **MAK YIU MING** is completely different from all the Muk-Yan-Chong sets practiced by the other Wing Chun or Weng Chun practitioners.

Though the whole wooden dummy set is very short, the movements are very simple and reiterated. There are one knee-strike and three kicking techniques at the end of the dummy.

Further, there are two elbow-strikes in this set. They are the *Kup-jarn* (扱膊) or the 'Overhead Elbow-strike' and the *'Pie-jarn* (批膊) or the 'Horizontal Hacking Elbow-strike'. These movements are normally not included in the Wooden Dummy sets of the other Wing Chun and Weng Chun styles.

馮小青永春拳

The Fung Siu Ching Weng Chun Style

Collected Information

Almost all the 永春 (**Weng Chun**) people claim that their style comes from the same source as 詠春 (**Wing Tsun** or **Wing Chun**). However, with Weng Chun kungfu clans, too, *(Note 1)* there are already several versions of the style's origin.

First let me record the most popular story, which is as follows:

The story from the Fung Siu Ching Weng Chun kungfu clan:

According to information related to me by both of the late Grandmaster **Chu Chung Man (朱仲民)** and Sifu **Tang Yik (鄧亦)** of the Weng Chun style *(Note 2)*, Weng Chun kungfu was passed down by Abbot **Gee Shin (至善)** while he was on the Red Junks.

The story begins after the big fire of ***Siu Lam*** (少林 or ***Shaolin*** in Mandarin) Monastery. A few Siu Lam people became refugees from the forces of the Ching Government. Monk Gee Shin, one of the most important persons from the Siu Lam Monastery, escaped from Fukien and hid up on the Red Junks in Canton, disguised as a cook among the members of an opera troupe. While there, he taught a few students. Gee Shin told them this style of kungfu was originally practiced in the '**Weng Chun Hall**' (**永春殿**) of the Fukien Siu Lam Monastery. In memory of this, he named the style he taught to his students 'Weng Chun'.

Wong Wah Bo (黃華寶) and **Leung Yee Tai (梁二娣)** were the most outstanding students of Gee Shin. Later Wong Wah Po taught this style to his colleague **Sun Kam (新錦)** which, literally translated, means 'New Kam'. Sun Kam was not his real name but rather the stage name of an opera actor. *(Note 3)* It is possible that his real surname was 'Luk' (**陸**). Sun Kam, also nicknamed ***Dai Fa Min Kam*** (**大花面錦**) or 'Kam the Painted face', was a famous martial-art opera actor in Canton.

Sun Kam once saw a youngster working in a tailor's shop. This store was named '**Lung Fung Ku Shau**' (**龍鳳顧綉**) or the 'Dragon & Phoenix Embroidery Shop'. The youngster was strong and smart. He ironed all the new costumes made by the master tailor for Sun Kam and folded them in the proper manner. Sun Kam felt that this youngster would make a very good servant as well as a kungfu disciple for him. He was had been looking for such a person to take care of his costume for quite a while, and so he wasted no time, but immediately asked the tailor if he would let the youngster worked for him on the Red Junks. Frankly speaking, the boss of the embroidery shop did not think that this youngster would be a good tailor. His fingers were too big and clumsy. He was actually quite glad that Sun Kam was willing to adopt the boy as his disciple.

This youngster was called **Fung Siu Ching (馮小青)**. Sun Kam did not treat Fung Siu Ching as a servant but rather as his disciple. He taught Fung all his techniques and tried to train him to be his successor as an outstanding martial-art opera actor. However, Sun Kam was disappointed. Given the naturally loud voice of Fung Siu Ching, Sun Kam knew he was not suitable for this profession.

The Weng Chun Training Course

In spite of this, Fung Siu Ching was a very dedicated learner of Weng Chun kungfu. He followed his *si-fu* for six whole years and learnt all the Weng Chun kungfu techniques. These included:

1/ The '***Weng Chun Kuen***' set (永春拳)

2/ The '***Saam-By-Fat Sau***' (三拜佛 or '*Worship Three Times to the Buddha*' Hand Techniques)

3/ The '***Muk-Yan-Chong-Fat***' set (木人樁法 or 'Wooden Dummy Techniques' set)

4/ The '***Luk-Dim-Boon-Kwun***' (六點半棍法 or 'Six-&-a-half-point' pole techniques)

The Pole Techniques & the Pole Dummy

Sun Kam's best techniques were his 'Six-&-a-half-point' pole techniques. They looked quite different from those of the Wing Tsun kungfu style. The pole the Weng Chun people use is a double-headed pole shorter than the long single-headed pole used by the Wing Tsun people.

Unlike the Yip Man Wing Tsun (Wing Chun) long pole set, which is much shorter in sequence and uses only one end of the pole, this pole set consists of more movements and takes much longer to execute. Either end of the pole can be used for fighting.

There is a ***Kwun Chong* (棍樁)**, or 'pole-training dummy', specially designed for the practice of pole-fighting techniques. It is a 5 feet by 5 feet frame-like instrument, nailed onto a wall, with five sticks protruding from it. One stick extends from each of the four corners and each is about 2 feet in length. The fifth stretches out from the center of the frame, and is about 2½ feet long. They are all movable. When a Weng Chun practitioner is practicing his pole techniques using the pole-training dummy, he hits the five sticks with his weapon.

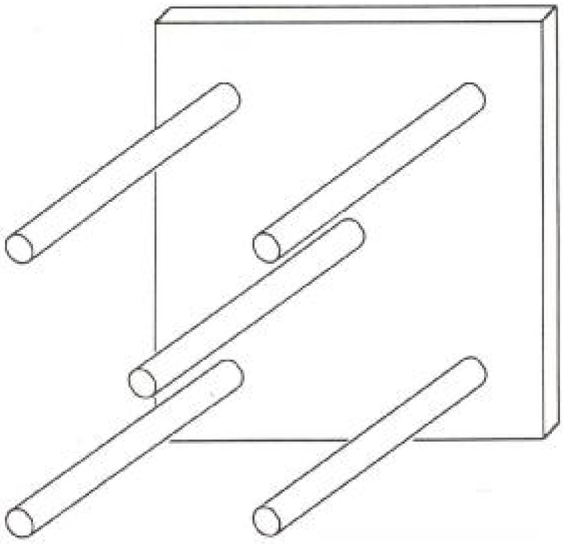
By the time Fung Siu Ching was in his twenties, he had learned all his master's techniques. Two years later, Sun Kam felt that he himself had reached the age when he should retire from the stage. For this reason, Fung Siu Ching had no choice but to leave the Red Junk and his respected master. After a long holiday in *Shun Tak* **(順德)**, his home town, Fung Siu Ching began to think about working again. It was then that he remembered his friend in Fatshan.

A Visit to a Friend in Fatshan

Fatshan was regarded as one of the four most famous towns of Mainland China. It was in fact the foremost among the four during the Ming and Ching dynasties. It was the most prosperous town, with lots of businesses operating there.

In Fatshan, there was a special type of business. The Fatshan people called it *'Fa Hung'* industry. *'Fa Hung'* **(花紅)** were actually two different kinds of merchandises. They were *'Kam-fa'* **(金花)** and *'Sun-hung'* **(神紅)**. The *kam-fa*, or 'golden flower', was a kind of leaf-like decoration made of very thin gold foil or copper foil. People often placed a pair of them on either sides of the top of shrines. Sometimes, bridegrooms would also decorate their wedding hats with a pair of the golden flowers, as did lion dancers when decorating their lion-heads. Meanwhile, the *sun-hung*, or 'red ribbon for the gods', was a flower-like cloth-decoration with two long red ribbons going down on either side. They would normally be placed with the gold-flowers on the shrines, the lion-heads and the bridegroom's hats.

Due to this custom, these kinds of merchandise were sold all over China. Fatshan was unequivocally the main location for the production of these kinds of handicrafts. Therefore, the *'Fa Hung'* business became one of the flourishing industries of the town of Fatshan.



Above: The Pole-training dummy of the Weng Chun style

Tung's Fa Hung Shop in Fatshan

A friend of Fung Siu Ching was the boss of a big *fa hung* shop in Fatshan. His surname was Tung. People used to refer to him as 'Tung, Esq.'. Tung had two sons. They were **Tung Jik (董植)**, who was 18 years old; and **Tung On (董安)**, 16 years old.

The Tung brothers had practiced Hung-Gar kungfu with a 'Sifu Cheung' for four years. Tung, Esq., as their father, welcomed an opportunity to test how much his two sons had learnt so far. For this reason, Tung, Esq. asked if Sifu Fung Siu Ching would take a look of at his two sons' standard in kungfu. Fung promised. He asked the Tung brothers to perform some Hung-Gar sets they had learned. After four years' training in Hung-Gar kungfu, Tung Jik was so proud that he expected applause from his 'Uncle Fung'. However, after their performance, Uncle Fung criticized that their kungfu techniques *"could only be applied for performance, not for practical fighting! "*

After hearing Fung Siu Ching's criticism, Tung Jik was very disappointed. He wanted to test how great his Uncle Fung's Weng Chun kungfu was. Therefore, Tung Jik said, sarcastically:

"Uncle Fung, why don't you teach me a lesson, so as to let me know what I am doing wrong?"

Tung, Esq., knowing nothing about the martial-art world and its regulations, did not know that this actually meant

his son wanted to engage in a sparring with his friend. He was very happy to approve this 'challenge'.

Knowing that he could not back down in front of his friend and the two youngsters, Fung Siu Ching promised to 'have a go' with Tung Jik. Fung walked out and stood in the center of the big hall, setting up a *Yee-gee-kim-yeung-ma*, facing Tung Jik, then said to him:

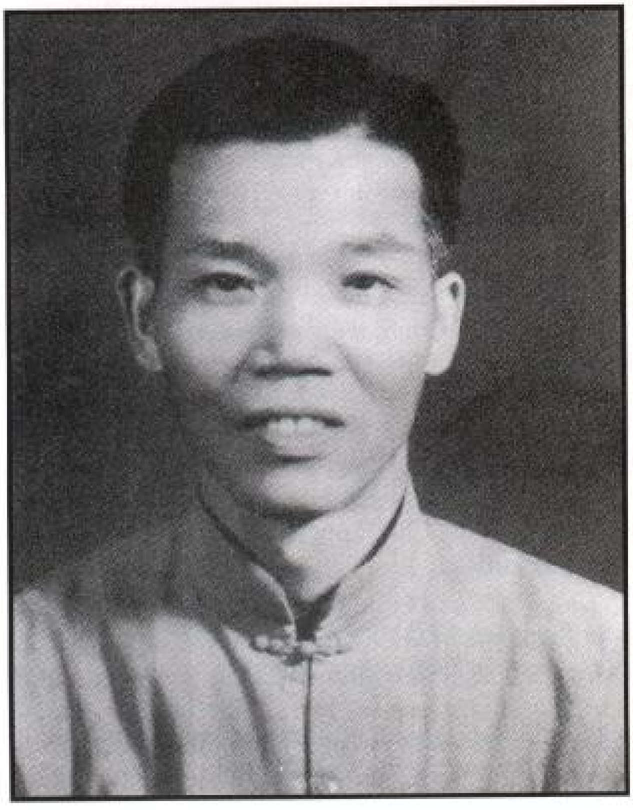
"Now you can try your best to attack me. However, if you can not hit me, beware of my counter-attack."

The result of this match was such that the Tung brothers soon became the first students of Sifu Fung Siu Ching!

Becoming an Instructor

Tang Suen (鄧巽), a fellow-student of Tung Jik, was also an enthusiast of kungfu practitioner. Once he heard that Sifu Fung Siu Ching would hold a student-admitting ceremony to accept the Tung brothers as his students, he went directly to Tung Jik's house with many gifts, and asked Fung Siu Ching to admit him along with the Tung brothers in the student-admitting ceremony. As a result, Tang Suen also became one of the earliest students of Fung Siu Ching in Fatshan.

Below: The portrait of Sifu Tang Yik in the 70s





Above: A photo taken in the late Grandmaster Chu Chung Man's herbal clinic in the early 70s

Sifu Fung Siu Ching taught Weng Chun in Fatshan for many years. Tung Jik, when he become the boss of his father's shop, was nick-named ***'Fa Hung Jik'* (花紅植)**. He and his kungfu brother Tang Suen both became very good in Weng Chun kungfu techniques.

The First Weng Chun Instructor in Hong Kong

Tang Suen was the first person to teach Weng Chun kungfu in Hong Kong. There was a **Mr Chiu (趙先生)**, a friend of Tang Suen, who once invited him to teach Weng Chun kungfu to the workers at his trading company in Hong Kong. Unfortunately, after Tang had taught for a year or so, there was a big fight between the lion dancing teams at a temple-festival. Many people were injured and some even killed. The Hong Kong Government, taking this occurrence very seriously, passed strict laws to stop the kungfu people from causing trouble. Mr Chiu, as a law-abiding merchant, was afraid that if he kept Sifu Tang Suen on to teach his employees, it might cause trouble, and so he had to send Sifu Tang away, thereby ending the practice of teaching kungfu to his employees.

Sifu Tang Suen soon found a job teaching the police Weng Chun kungfu in Kwangtung. Unfortunately, trouble struck again. Sifu Tang's boss, named **Chan King Wah (陳景華)**, the chief of the Police Headquarters of Kwangtung, was murdered for political reasons two years after he had employed Sifu Tang. Therefore, Sifu Tang had return to Fatshan.

At that time, Sifu Fung Siu Ching was already quite old, and so he had been retired and returned to his hometown of Shun Tak. Meanwhile, Tung Jik had moved to Macao and **Law Yam Nam (羅蔭南)**, another headstudent of Fung Siu Ching, had also moved to Hong Kong.

Meanwhile, the Wing Tsun (Wing Chun) style passed down by Dr Leung Jan was already very strong. Sifu Chan Wah Shaun's students, including Ng Chung so, Chan Yu Min, Yuen Kay Shan and the others, were all close friends of Sifu Tang Suen. They gathered together like members of a big family.

Seeing that the Wing Tsun (Wing Chun) people could develop their own kungfu clan in Fatshan so successfully, whereas there were nobody to teach Weng Chun kungfu in this town, Sifu Tang Suen started to teach Weng Chun there. He was invited by a few shop-owners to teach the workers in their shops at night.

Getting a Concubine

At that time, Tang Suen was in his 30s. He had a wife and six daughters, but no son. According to the old Chinese customs, this was a big problem. Therefore, he later married a concubine named ***Mug.*** (蒙) *(Note 4)* This Miss Mug came from the north. Her father was a kungfu expert of the ***Sun Chow Bart Kuen*** **(辰州八拳)**. The Mungs, father and daughter, wandered everywhere in Mainland China from the north to the south as vagabonds, earning their living as street kungfu performers. However, when they were in Fatshan, her father died of serious illness, and left the young woman alone. She was happy to have a husband like Tang Suen.

Tang Yik, the son of Tang Suen

Tang's concubine did not disappoint her husband. She soon had a baby boy for Tang Suen. The name of this boy was **Tang Yik (燈奕)**. At the same time, Tang's beloved concubine also learnt Weng Chun from her husband. She even combined her Sun Chow Bart Kuen with Weng Chun and taught this modified kungfu to her son.

Chu Chung Man, a Student of Tung Jik

There was a young man called **Chu Chung Man (朱仲民)**. He was born to a very rich family in Fatshan. When Chu was a boy, he learnt Hung-Gar kungfu from a Sifu **Choy (蔡)**. Later he met a kungfu instructor called **Wong Jit Sing (黃節誠)** who came from ***Ching Yuen*** **(青遠)**, a district not far from Fatshan. Chu Chung Man admired Sifu Wong's kungfu very much, so he learnt a bare-hand set called ***Fa Kuen*** **(花拳)** or the 'Flowery Boxing' set from him. Besides the above, Chu also learnt Weng Chun from **Au Shu (區樹)**.

Au Shu, nicknamed ***'Shan Dai Shu'*** **(山大樹)**, or 'Big Mountain-Tree', had been a servant of Dr Leung Jan. When he was working in Dr Leung Jan's shop, he practiced Wing Tsun secretly. Later he had to leave his master and then became a Weng Chun instructor in Fatshan after he had learnt some of this style in ***Tung Koon*** **(東莞)** Precinct. *(Note 5)*

Chu followed Au Shu for a few years and was regarded as his best student. However, he had to follow his father when he moved to **Macao (澳門)** for business. While in Macao, he still found time to practice kungfu.

One day, Tung Jik went to Fatshan to pay Chu Chung Man's father a visit. Knowing that Tung Jik was a renowned Weng Chun expert, Chu Chung Man took this chance to beg Tung to stay in Macao and teach him Weng Chun kungfu.

Tung Jik taught Chu wholeheartedly. Therefore Chu could make a very quick progression. He learnt all the Weng Chun techniques from his *si-fu* before Tung moved back to Fatshan. However, Chu Chung Man did not take students in Macao. Instead, he opened a herbal osteopathic clinic there.

Weng Chun in Hong Kong

Meanwhile, Law Yam Nam, being a busy merchant, did not teach any students besides his son **Law Chiu Woon (羅超桓)**. Law Chiu Woon, who inherited his father's business, had only taught his kungfu techniques to a young man called **Wan Yan (衛恩)**. Wan Yan was the young boss of the **Dai Tak Poultry Bazaar (大德雞鴨欄)**. Besides practicing Weng Chun himself, Wan Yan also taught some of the workers his kungfu techniques.

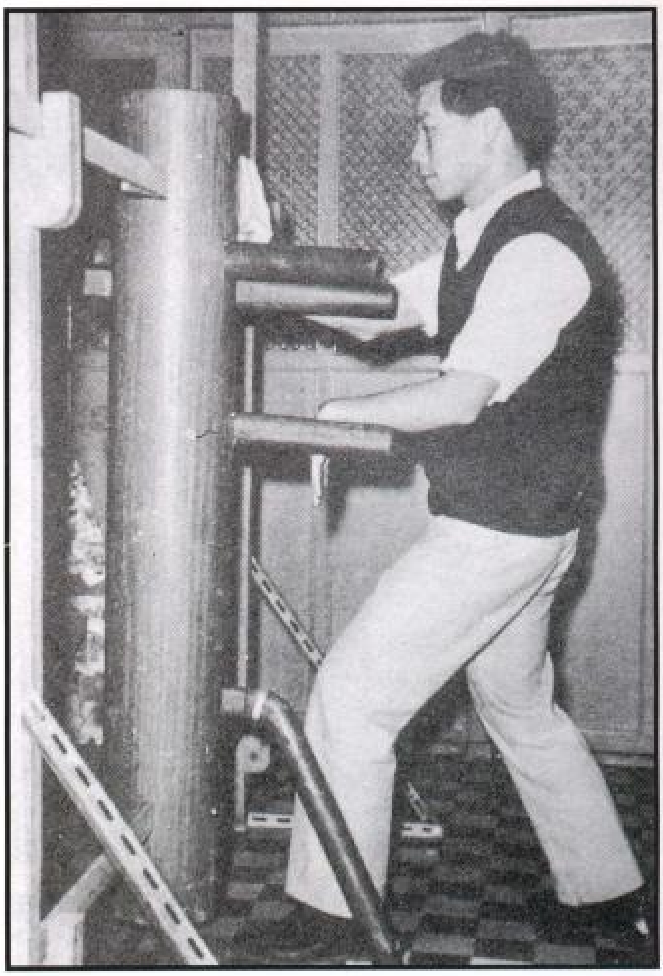
Two years later, Tang Jik also moved to Hong Kong. Law Chiu Woon recommended Tang Yik to Wai Yan. It

was during this time that Sifu Tang Yik started to teach Weng Chun to some of the people at the Dai Tak Poultry Bazaar.

A few years later, Sifu Chu Chung Man was employed as a contracted herbal-doctor by the **Flower-Sellers Association of Hong Kong and Kowloon (港九鮮花行)**, and so moved to Hong Kong. He opened a clinic somewhere on Kowloon side. As an amateur kungfu instructor, he taught only very few students. **Mok Pui On** was one of them. *(Note 6)*

Weng Chun Kuen in the late 70s.

Sifu Chu Chung Man died in the late 70s. His student Mok Pui On carried on his studies with some other kungfu instructors from different styles. Sifu Tang Yik had already ceased teaching for quite some time. He had only taught his techniques to his two grand-nephews, **Tang Sum (鄧森)** and **Tang Pak (鄧柏)**. However, neither of them was interested in teaching. It is a pity that the Weng Chun style has totally creased in activity since the late 70s.



Right: A Weng Chun Wooden Dummy movement preformed by Sifu Chan Oi Suen

FOOT NOTES:

1/ See also *'Sifu Lai Hip Chi & His Style'* as well as *'Sifu Pan Nam & His Style'* for another version of the origin of the Weng Chun style.

2/ Both Sifu Chu Chung Man and Sifu Tang Yik had been interviewed by Mok Pui On and some other writers for *'The New Martial-art Heroes'*, a martial-art magazine published in Hong Kong in the early 70s. Most of this information is based upon articles published in the said magazine.

3/ *'Sun'* (新) means 'New' in Chinese. According to the customs of the Chinese opera, some actors like to give themselves the stage-name of the 'New so-and-so'. This 'so-and-so' would be a very famous actor of the older generation.

4/ In olden times, a Chinese man could marry more than one woman. Normally, the first woman he married was regarded as his 'wife'. The ones other than his wife could only be regarded as his 'concubines'. This still held true even when someone had only one wife and she was dead. The second woman who married him was still regarded as being the 'concubine' of her husband.

5/ I had heard of a story entitled *'Lan Kwai the Herbal Doctor once applied the Bart-Cham-Dao Techniques to Defeat a Local Bully who was an expert of Pole Techniques"*. I firmly believe that this 'Lan Kwai' should be 'Leung Lan Kwai' as the *'Bart-Cham-Dao'* techniques are the unique techniques of the Wing Tsun style.

Leung Lan Kwai was the student of Leung Bok Chau and a member of the third generation since the origin of Wing Tsun (Wing Chun) kungfu. If the above story was true, then Leung Lan Kwai once lived in Tung Koon, a district not too far away from Kwangtung. Possibly he once opened a herbal clinic and taught a few students there. Therefore, Au Shu might have learnt something from one of Leung Lan Kwai's students or followers.

*(*Appendix: In December, 1999, nearly all the layouts of this book have been finished. One afternoon, Sifu Fok Chiu of the Ng Chung So style paid me a visit. We had a chat during a lunch break. Inadvertently he told me a story about* ***"Leung Lan Kwai once taught Wing Tsun kungfu to somebody in Tung Koon".*** *May this be a proof that my above assumption is right.)*

6/ Please see *"Mok Pui On and His Interview of Grandmaster Yip Ma"* for further details.

Shan Dai Shu, a Servant & Apprentice of the King of Wing Tsun

山大樹

Collected Information

As Strong as a Big Tree

S*han Dai Shu* (**山大樹**), or the 'Big Mountain-Tree', is the nickname of **Au Shu** (**區樹**). From his nickname we can imagine that he must be a very huge and heavily built person.

In spite of his immense physical strength, he was also a Hung-Gar kungfu practitioner. His heavily built body did help him a lot in fighting and in daily lives. This may be the reason that he was so spoilt to act like a very naughty boy, yet his mentality might not be as 50% strong as his physical strength!

At the age of 20, Au Shu became a roaster in a roast-shop, the shop that sold different kinds of roast meats. It is said that with his incredible strength, the pigs he roasted were much better in both taste and color.

A Fan of Dr Leung Jan

Although Au Shu was a Hung-Gar kungfu practitioner, his idol was actually another martial artist — Dr Leung Jan the Fighting King of Wing Tsun!

The problem was, Leung Jan only liked sparring with the fighters from various kungfu styles. He was not so much interested in developing his own style. He actually kept his Wing Tsun techniques so secret that he only taught very few students and they were either his only sons or very close friends of his.

Franking speaking, as a son of a poor family and a low-paid worker, even if Dr Leung Jan did not mind to accept Au Shu as one of his students, our poor Au Shu still could not afford to pay so high the school fee to Dr Leung Jan monthly. Therefore, to learn Wing Tsun kungfu from Dr Leung Jan seemed to be a daydream. The Chinese have a saying: ***"Nothing in the world is difficult for one to set ones mine to it"***. One day, something happened to this daydreamer just like a dream!

Becoming an Apprentice of Leung Jan

The story should be started when Dr Leung Jan was thinking of employing a servant for cleaning his herbal clinic. Hearing of this news, Au Shu waited for no time to quit his job and asked someone to recommend him to Leung Jan. Other than being a room-cleaner, he even voluntarily suggested to his new boss if he could become an apprentice of Leung so he could work full-timely in the herbal clinic like a servant to learn some knowledge of medical treatment or so.

Leung Jan surely knew that the real purpose of Au Shu was to learn Wing Tsun kungfu from him, yet he did not disclose the "Trick" of Au. In Leung Jan's mind, if Au Shu did not really practice Wing Tsun in front of him, he would not even care if Au Shu sat tight in a corner to watch him teaching his sons and students.

This might not be the best way. Nonetheless, this is the only way for Au Shu to learn Wing Tsun, more or less, directly from Dr Leung Jan.

Self-Teaching Wing Chun practitioner

Three years later, Au Shu's self-teaching Wing Tsun (Wing Chun) kungfu techniques, though not completely accurate, had at least been up to a certain achievement. In these years, Au Shu had also successfully become the personal servant of Leung Jan. However, his naughty character had also created himself a more and more odious person to the others in the Jan Sang Tong.

According to Sifu Fung Chun, there were quite a few funny and stupid tricks that Shan Dai Shu paid to the others due to his naughtiness.

Fooling the Master

Once, when Dr Leung Jan had to take a short trip for doctoring someone faraway. He took Au Shu as an attendant. In the olden time, most of the Chinese could only travel on foot. Also, there were not too many long and smooth roads between two towns. Therefore, people had to walk along the small footpaths in the rural districts or even climb up a hill to go to somewhere faraway

At this moment, Dr Leung Jan and his servant were exactly under the above situation. After climbing up a hill under a hot and humid weather, Leung Jan's entire body poured with sweat. This made the King of Wing Tsun feel very uncomfortable. By the way, walking under so bright the sunshine was absolutely a 'Miserable lot'!

Seeing there was a small wooden booth just standing right at the top of the hill. Leung Jan told Au Shu to take a break inside it. The tired and sweaty middle-aged Wing Tsun expert, after walking for a long time, felt so comfortable to sit down under the shadow of the small boot. Leaning his head against a pillar of the booth, feeling the gentle breeze touching him so tenderly, within a minute, Leung Jan fell into snoozing.

Although Au Shu was also sweating like a bullock, he was much younger and full of energy; he did not feel that tired. Seeing his master was snoozing with his head leaning against the pillar, he got a crazy idea!

Now it was the 'show-time' of our Shan Dai Shu! He walked behind the napping master like a cat. Slightly he took Dr Leung Jan's pigtail down from his shoulder to the back of the pillar. He used both his strong arms to hold the pillar and lift up the whole wooden booth from the ground for one inch or so. When Au Shu lifted up the booth, he kicked Leung's pigtail into the original place of the base of the pillar. In his idea, when he put down the pillar again, Leung Jan's pigtail would be pressed firmly under the heavy wooden booth.

It sounded like a great idea! Although Dr Leung Jan was a great Wing Tsun kungfu expert, he was not as strong as Hercules because Wing Tsun kungfu stresses on getting rid and making used of the force of the enemy only. If Au Shu's trick really worked, our King of Wing Tsun would certainly become the 'Clown of Wing Tsun'!

Great idea, but not exactly great enough to fool the Great Wing Tsun expert. The reason is simple: at the same time Shan Dai Shu lifted up the pillar, the whole wooden booth became shaking. Without question such the violent motions could even wake up the 'Sleeping Princess'! In deed, what Au Shu got was a 'Great' upbraiding.

A Self-fooled Trick

It looks like upbraiding can never stop any naughty boy from being naughty for long. Once a trick did not work, Shan Dai Shu had a much stronger feeling that he had to think of another trick to fool his master, or he would feel more upset than having upbraiding to him.

Soon they saw a stream in front of them. Dr Leung Jan did not want to take off his shoes and roll up his trousers to wade across the stream. Not too far away, there was a small sampan. So Leung Jan asked his big attendant to go down to the sampan and pole it close to the bank of the stream.

This gave a quick idea to Au Shu. Waiting for no time he went to the sampan and totally lay down in it. The sampan was so small and narrow that the body of Au Shu had totally filled it up just like an opened can of sardines.

Before Dr Leung Jan could figure out the real meaning of his servant behind, Au Shu had already shown off his incredible physical strength. To Leung's surprise the whole sampan was broken into pieces. Now we know that the trick of Au Shu was to make the sampan so frangible that if Dr Leung Jan went in the sampan, the sampan would sink, and Leung would fall into water.

However, this 'Big-head' was not aware that the sampan could not wait for him to turn into fragments at the time he stretched his four limbs with full strength. The fool fell into water with the broken sampan. This time he made a fool of himself, and all he could fool his master was that Dr Leung Jan had no choice to take off his own shoes and roll up the trousers for wading across the stream!

Even Ten Masters Could not resist One Dai-cheung!

All these kinds of stupid actions did not really cause him to an end of the master-&-apprentice relationship between him and Dr Leung Jan. The biggest mistake was that he once beat up Chan Wah Shun.

The story should be started when Chan Wah Shun was teaching a younger kungfu brother while Dr Leung Jan was not in the school. Chan Wah Shun was so proud of his *Dai-cheung* (底掌) or Low Lying-palm striking. An attack right after the *Huen-sau* movement when his hand was on the wrist of his opponent during *Luk-Sau* or 'Rolling-arms' exercise. It looked like Chan Wah Shun's Lying-palm strike was so effectual that he could even boast in front of his younger brothers that "his Low Lying-palm strike was so strong that even ten kungfu instructors combined together could not resist it".

As to please Chan Wah Shun, the best student of Dr Leung Jan, one of his glib-tongued younger kungfu bothers even flatted Chan as the 'Second Best' who was 'just' next to their own *Si-Fu* Dr Leung Jan the King of Wing Tsun!

A Caustic Criticism to Chan Wah Shun

Receiving praise from his younger kungfu brothers, Chan Wah Shun felt so self-confident that he was really the 'Second-best' in Wing Tsun techniques. However, the wicked Au Shu saw how joyful Chan Wah Shun was, he started saying, mockery:

"What a Nonsense! May I tell you that even your Dai-cheung was wrong?"

Everyone became very angry after hearing such a caustic criticism. They all wanted their *Dai-si-hing* Chan Wah Shun to teach this ill-behaved servant a lesson. The *Chi-Sau* challenge soon started.

Chan Wah Shun's Big Mistakes

Although Chan Wah Shun knew that Au Shu was very strong, he was a very strong person too. In fact, Chan Wah Shun was well known in Fatshan for carrying two bags of 200-lb copper-coins barehanded to walk for a long distance in the street for his everyday money-exchanging business. Further, Chan Wah Shan was full of confidence with the Wing Tsun techniques he practiced for years. He had defeated many martial-art fighters of the other styles in kungfu fighting in these years. Towards Shan Dai Shu, who was not even regarded to be a Wing Tsun pugilist, Chan Wah Shun could not find out any reason for himself that he would lose in *Chi-Sau* testing.

However, there were three things he ignored. First of all: He never knew that Au Shu actually had been practicing Wing Tsun (Wing Chun) secretly on the day he worked in Jan Sang Tong.

The second mistake Chan Wah Shun made was that Au Shu had already thought of a good trick to defeat him. This was the reason Au Shu dared to criticize Chan.

The Process of applying a Low Lying-palm

The reason Chan Wah Shun's *Dai-cheung* attack worked all the time was because the *Dai-cheung* is an attacking movement by surprise. Chan Wah Shun's opponents normally did not know when Chan was going to attack him. Therefore, Chan could use a circling movement to slide down from his opponent's arm like a snake all of a sudden. When his opponent knew that Chan was applying a palm-strike towards the abdomen, it was already too late. It was all because Chan's movement was so swift and so aggressive that they actually found it extremely hard to have time to defend.

CHI-SAU BETWEEN AU SHU & CHAN WAH SHUN



Right: Au Shu (left) doing Luk-Sau with Chan Wah Shun (right) in Chi-Sau challenge. Suddenly Au grappled Chan's left Fook-sau firmly. Such a strength movement of Au surprised Chan very much. Before Chan knowing how to do, Au Shu took this chance to hit Chan with a palm-strike.

Sifu Lau Gar Sun as Chan Wah Shun
Ng Ming Yan as Au Shu

However, the third mistake and the biggest mistake Chan made for this time was because Au Shu had already challenged him that he had to use exactly the same movement to attack Au. Yet he did not know which movement Au Shu was going to apply for fighting against him.

There is a saying in the "Arts of War": *"Knowing yourself and knowing your enemy clearly, you can win all the time."*

Obviously, Au Shu gained all the above advantages and he had got the upper hand now.

Au Shu's "Counterattack" by Surprise

After doing *Luk-Sau* (Rolling-arms) for a few times, Au Shu knew that in a few seconds Chan Wah Shun would start his famous *Dai-cheung* attack. Au Shu had already prepared for his planned counter-movement.

At this moment Chan's left *Fook-sau* is exactly lying on the right arm of Au Shu. Au surely knew that before Chan applied a *Dai-cheung* attack, he had to apply a *Huen-sau* movement with the left hand to circle around Au's right wrist from the outdoor-area into the indoor-area first. Therefore, Au Shu waited for no time to apply a Reverse Lap-sau movement with his right hand to turn from inside to outside and grabbed Chan's left wrist firmly.

Defeating Chan Wah Shun

This was really a very unusual movement! Chan Wah Shun had never experienced someone would grab his wrist during the Rolling-hand drill in this way. This movement astounded Chan Wah Shun so much that he even did not know what to do at that moment. Taken this golden chance, Au Shu wait for no time to attack Chan with a Stamping-palm to the chest. All these happened so quickly that Chan Wah Shun was not even aware of launching any moment to dissolve Au Shu's grappling movement, he took Au Shu's strong palm-strike totally and stepped backwards several feet away from his opponent.

Disrespect to Dr Leung Jan

To the surprise of everybody, Au Shu started speaking ironically in very loud voice:

"See? I have told you that the so-called best technique of yours was just a 'Waste Matter'! I really can not imagine what had Leung Jan taught you in these years? Ha, ha, ha..."

Before the Wing Tsun students thinking of fighting back, Au Shu had walked away.

All these words were soon passed into Dr Leung Jan's ear. In the olden time, the class-consciousness was very strong to the Chinese. Now Au Shu, after beating up Chan Wah Shun, talked so rude about Chan and Dr Leung Jan. This made everybody feel that he was extremely disrespect to his own master.

Honestly speaking, Dr Leung Jan did not really mind if Chan Wah Shun got a hit by Au Shu. Any Wing Tsun (Wing Chun) practitioner should understand that someone got a hit by his opponent or training partner in *Chi-Sau* training was no big deal. The only thing Leung Jan felt very bad was that Au Shu applied the stolen techniques to beat his headstudent up by surprise, then talked so bad about both of Chan and him. This would create an illusion that the techniques Dr Leung Jan teaching to his students were not even as good as a self-teaching person!

To teach Au Shu a Lesson

Leung Jan felt that for so many years he did not really stop Au Shu from stealing his techniques while teaching, might be exactly the reason to terribly spoil Au Shu. After this event, Leung Jan was planning to teach Au Shu a lesson.

The poor Au Shu, after beating up Chan Wah Shun, was still so proud that he could not even sense anything wrong. One night, When Leung Jan started the class, Au Shu was also there. Suddenly, Leung Jan talked to Au Shu:

"I was told that you'd done Chi-Sau with Ah Wah and you hit him with a palm. Is that true?"

It looked like Leung Jan was talking to him in a mild-manner, Au Shu was not a bit aware that Leung Jan was thinking of teaching him a lesson. Pretending to be humble, Au Shu faltered:

"...It's ... um ... Well ... I ...I'd just hit him with a palm-strike..."

"So you had secretly learnt a lot by watching," Leung Jan said, *"let me see how good you are."*

Shan Dai Shu was more than happy hat Leung Jan, his master, would like to do *Chi-Sau* with him. Soon they were having a go.

While they started doing *Chi-Sau*, Leung Jan told Au Shu to try his best to launch any attacking movement. The stupid Au Shu thought that his master really wanted to test him, if he did not show off his best, Leung Jan might think that he was not good enough to become a Wing Tsun student.

THE MOVEMENTS DR LEUNG JAN APPLIED TO DEFEAT SHAN DAI SHU IN CHI-SAU

When Dr Leung Jan (right) did Chi-Sau with Au Shu (left), Au wanted to pay the same trick to Leung by grappling his left wrist all of a sudden and then applying a stamping-palm to hit Leung Jan at the chest.

However, at the same time he grabbed Leung's hand, Leung Jan did not even try to get rid of his grab but immediately changed a Throat-cutting Hand to attack Au Shu's throat with the right hand.

Unfortunately Au Shu did not understand Dr Leung Jan had actually shown him that he had defeated him. Getting excited, Au Shu tried to counterattack. Leung immediately changed to a Kau-sau movement to flip both Au's arms to one side & attack Au by giving a strong pinch on Au Shu's flank.

Grandmaster Leung Ting as Dr Leung Jan
Ng Ming Yan as Au Shu













In Au Shu's mind, Leung Jan was never as strong as Chan Wah Shun. Since Chan Wah Shun could not get rid of his grabbing movement, Leung Jan should have very little chance to dissolve his grab as well. Thinking about this, Au Shu wait for no time to use the same movement to grab Leung's wrist.

Giving up the Force & Attacking the Unguarded Position

Leung Jan was not Chan Wah Shun. He was ten times better than his headstudent. At the same time Au Shu used his right hand to grapple Leung's left wrist firmly, Leung Jan's right hand had already changed into a *Shat-geng-sau* or 'Throat-cutting Hand' towards Au Shu's throat.

Although Leung Jan hit Au Shu's throat, he did not mean to wound Au Shu. He just light touched Au Shu's throat with a fairly light force — the force heavy enough to make him feel the blow yet light enough to keep him unhurt.

It all happened like a flash. Before Au Shu could find out Dr Leung Jan actually did not even try to dissolve his grappling, Leung Jan's Throat-cutting Hand had already changed into a slap to totally control his arms again.

The problem is, Au Shu could not even understand why Leung Jan's Throat-cutting Hand was so light. After being hit, Au Shu became very nervous and a bit annoyed. Instead of giving up doing Chi-Sau with his master, Au Shu struggled to fight against his master with his own brute force. Under such a situation, Leung Jan had to make decision to let him understand how idiotic he was.

A Strange Counter for a Strange Attack

While Shan Dai Shu was still trying to counterattack, Leung immediately applied a *Kau-sau* (Plucking-arms) to flip both Au Shu's arms to one side. Nearly the same time, Leung Jan's left hand had already changed into a *Dai-cheung* (Low Lying-palm), thrusting directly towards Au Shu's flank like a dart.

At the time Leung Jan was applying a Low Lying-palm to hit Au Shu, he changed his mind all of a sudden. He knew that if he hit Au Shu with a stamping-palm lightly, such a stupid guy would never understand Leung that was showing leniency towards him. On the contrary, if Leung hit Au heavily, Au would be wounded seriously. This was obviously not what Leung Jan wanted. Although the time was as short as a flash, Leung had already thought of the best way to 'teach him a lesson'!

In stead of launching a palm-strike, Leung Jan immediately wide opened his thumb and index finger just like a pair of pliers. When his fingers touched the waist of Au, Leung Jan gave a very strong pinch on Au Shu's flank. This made Au Shu so painful that he could not even stand still. He fell down onto the floor, in a cold sweat.

Leaving Jan Sang Tong with Upset

Finally, Au Shu knew that Dr Leung Jan and most of the people in the Jan Sang Tong disliked him. He was very upset that he had to leave this place. Later, he moved to Tung Koon and settled down there.

It was said that Au Shu had leant Wing Chun kungfu with somebody in while he was in Tung Koon. *(Note 1)* I had no information in hand about what had happened to Au Shu there. Hopefully I can fill in this blank page one day.

Moved back to Fatshan

Some years later, Au Shu moved back to Fatshan. At that time, Dr Leung Jan was quite old. They had forgotten those trifling matters. It sounded like Shan Dai Shu had been back to the Jan Sang Tong again or so. I am not so sure about the above legend. Anyway, Au Shu went back to Fatshan was for sure.

Can You Teach Your Cousin a Lesson?

When Au Shu became much older, Dr Leung Jan had already passed away. One day, Au Shu paid a visit to his aunt, the sister of his mother. His aunt married a rich machant who owned a watchmaker's shop. After the death of the machant, his son became the boss of the shop. People used to call him ***Chung-Biu Yui* (鐘錶銳)** or '**Yui the Watch-&-clock maker**'.

To Au Shu's surprise his aunt complained about her own son Chung-Biu Yui who had turned out to be a prodigal son since he became a kungfu enthusiast. He was no more interested in running his father's business. All he did everyday was to spend a lot of time and pay a lot of money to learn kungfu. As Au Shu's aunt knew that he was a Wing Tsun kungfu expert, she wanted her nephew could teach his cousin a lesson and bring him back to the right track.

Your Kungfu is Useless!

Knowing that his cousin was learning with two Hung-gar instructors. Au Shu had got picture in his mind. One night, Au Shu went to Chung-Biu Yui's home again. This time, Chung-Biu Yui was practicing kungfu there.

After Au Shu watching Chung-Biu Yui for a while, he started asking: *"Looks like you have practiced kungfu for quite a long time. By the way, who is your Si-Fu?"*

Chung-Biu Yui was so happy that even Au Shu, who supposed to be a Wing Chun expert, praised him for his kungfu achievement. If Chung-Biu Yui knew what his cousin was going to say next, perhaps he would not have mentioned his two instructors' names! Au Shu, right after Chung-Biu Yui told him the name of his two instructors, spoke out slowly yet in a clear voice:

"So you must have paid a fortune to your two kungfu instructors for learning these kinds of so-called kungfu techniques… Don't you know that these kinds of fancy techniques are only good for performing but useless in fighting?"

Hearing what Au Shu said, Chung-Biu Yui felt he was greatly insulted. Although he knew that his cousin was a Wing Chun expert, Yui had no choice to challenge him for his own honor.

This was exactly what Au Shu wanted. Without saying anything courteously, they went out to start a sparring. The result was obvious; in a movement, Chung-Biu Yui was hit by his cousin and flew serial feet away from his opponent.

However, this did not really stop Chung-Biu Yui from fighting against his cousin. He soon thought of a better fighting tactic to deal with Au Shu. In his mind, Wing Chun kungfu was 'weak in the lower part'. Therefore, if he kicked Au Shu with a 'Tiger-tail Kick' — a thrusting kick by surprise, he should defeat Au Shu without any problem. This time, he tried to step sideward first, and then apply the kick all of a sudden. Unfortunately, he did not know that a Wing Chun expert can make himself like an axis of a circle to his enemy, just by turning his own stance at the same point. This made Chung-Biu Yui very nervous. In a few seconds he became very impatient. He had to apply his famous 'Tiger-tail Kick' anyway, though he understood that it was still not so good a chance for him.

The counterattack of Au Shu once again made him completely embarrassed at the time he found himself fell on the floor so heavily. After a few bouts, Chung-Biu Yui knew that this time he had met his match. With anger and embarrassment, Chung-Biu Yui got out of his house without saying one word.

Becoming a Student of Au Shu

A few days later, Au Shu paid another visit to his aunt. This time, Chung-Biu Yui was just going to walk out from his shop. When Chung-Biu Yui saw his cousin, he did not even say hello to Au. Au Shu knew that his cousin was still angry with him. Au Shu opened his mouth first:

"I know you are still angry at me. However, I just want you to know that you should not spend so much money on practicing kungfu and neglect the business passed down from your father. If you really want to learn kungfu, you can learn from me."

Chung-Biu Yui did not expect that his cousin was so considerate. Further, he knew that Au Shu's Wing Chun kungfu was much better than that he learnt from the others. He was so happy to become a student of Au Shu.

An Amateur Kungfu Instructor

Au Shu did not teach Wing Chun openly. He was only an amateur kungfu instructor. He did not even dare to call his kungfu style 'Wing Chun'. The reason was because he was not even regarded as a student of Dr Leung Jan. He only learnt Wing Chun secretly during the time he was working in the Jan Sang Tong herbal clinic.

Even when he was in Tung Koon, the instructor he learnt with did not really call his style 'Wing Chun' but something else. Therefore, many contemporary people in Fatshan did not even know which style of kungfu he was practicing. Even up to now, some people still think that he was a Hung-gar kungfu practitioner. Some people think that all he practiced might be some kind of *'chop-suey'* — perhaps the mix-up of Wing Chun, Weng Chun and Hung-Gar or so!

A First Instructor of a Weng Chun Grandmaster

Amongst Au Shu's students, the most outstanding one was **Chu Yi Shang (朱以相)**. When he became a student of Au, he was still very young. Some years later, he was sent to Tung Koon by Au Shu to teach the local people there. However, soon Chu Yi Shang found out himself was not so good in standard to be a kungfu instructor there. He quitted his job and went back to Fatshan.

Later, Chu became a student of Tung Jik (董植) of the Fung Siu Ching Weng Chun style. When Chu became the grandmaster of the Weng Chun style many years later, he was more well-known by the people as '**Chu Chung Man**'(朱仲民) *(Note 2)* than 'Chu Yi Shang'!

FOOT NOTES:

1/ See also *"Leung Lan Kwai, Tung Koon Wing Chun, & the Fat-cheung style"* for details.

2/ See also *"The Fung Siu Ching Weng Chun Style"* for details.

Fat-Cheung —

Another style said to be passed down by Leung Lan Kwai

佛掌

—— 由梁蘭桂傳下的另一門派

Collected Information

Lan Kwai & Leung Lan Kwai

According to legends told by some old Cantonese martial-artists, there was a kungfu expert called **Lan Kwai (蘭桂)** who had left some tales in **Tung Koon** (**東莞**, or 'Dongguan' in Mandarin), a district somewhere close-by Shum Chun (深圳 or 'Shenzhen' in Mandarin) of Canton.

What a coincidence there was also a person called **Leung Lan Kwai (梁蘭桂)** who was a close relative of Leung Bok Chau, the husband of the founder of the Wing Tsun kungfu. Leung Lan Kwai was said to a native of Fatshan. *(Note 1)* He was born in a rich family. He learnt the newly formed kungfu techniques from Leung Bok Chau. Those techniques were later named '**詠春**' (Wing Tsun or Wing Chun). He became poor in middle age. People know very little about Leung Lan Kwai. All I know is from the late Grandmaster Yip Man and from Lee Man about his background in brief and that he was Wong Wah Bo's instructor who was a martial-art opera actor of the Red Junks.

Leung Lan Kwai lived in Fatshan for quite a long time. He had been in *Tung Koon* (**東莞**) for some years, a district between Kowloon and Kwangtung. At that time he might be nearly 60 years old.

Wong Lo Joh of Tung Koon

The story started with a young man called **Wong Lo Joh** (**王老佐**). Wong was born in a rich family. He lived in the **Hau Kai** (**厚街**) or **Hau Street**, the main street of Tung Koon. His father was a merchant dealing with different businesses; say, timbers, bamboos, wine, etc. Wong Lo Joh succeeded his father's business at young age. He liked kungfu very much. He had practiced several kungfu styles with different kungfu instructors since he was very young.

One day, Wong went out for some timber trading. It was an early winter. The temperature was quite low. The people felt chilly in the street. Seeing the sky turned dark, Wong Lo Joh knew that it would start raining soon. As he did not come up with an umbrella, raincoat or so, he had to walk much quicker to find a shelter or he would get wet.

He was totally right. The rain soon started falling down. In a minute the rain was pouring and Wong had to find a shelter. He stood in front of a shop and waited for awhile. Sudden, a carriage appeared around the corner of the street. The horse and the carriage ran so fast that they even rushed at a middle-aged man without stopping. The man falling down on the ground, seemed to be wounded, was now struggling to get up in severe pains.

A Severely Sick & Wounded Stranger

Wong Lo Joh, seeing the whole accidence happen, ran to the wounded man and helped him get up. As he had learnt some medical knowledge before, he knew that this man was not just wounded but seriously ill.

Wong Lo Joh felt that he should be a witness of this accident. He offered to take the sick and wounded man to the police station for reporting this case. However, the answer was negative.

While he tried to help the sick and wounded middle-aged man get up and suggested to take him to the police station, he found out this stranger was so strong that even he, a young and strong kungfu practitioner, could not pull him away easily. Wong Lo Joh surely knew that the stranger in front of him must be a kungfu expert. Wong Lo Joh soon took the wounded stranger back to his house. After the doctor was away, Wong Lo Joh chatted up the man he saved. It looked like this middle-aged man did not really want to reveal too much about his background. He told Wong to call him 'Lan Kwai'. All he could tell was that as a member of the rebellious organization for overthrowing the Ching Government, he did not want to go to the police station. Further, he confessed that he was a kungfu practitioner, yet he only said that the style he practiced did not have a name but something about the Buddhist Sect.

The Fat-Cheung Style

Wong believed that Lan Kwai might be a fugitive or so for some untold reasons. Therefore, Wong did not want to pursue too much about Lan Kwai's background. All he wanted to do was to ask Lan Kwai to stay in his house so he could take care of this wounded and sick man. Lan Kwai lived in Wong Lo Joh's house for months. He was recovered then. To express gratitude for looking after him for a long time by Wong Lo Joh, Lan Kwai promised to teach the nice young person some kungfu techniques.

Lan Kwai told Wong Lo Joh that the set he taught to him was called ***Fat-cheung*** (**佛掌**) or the '**Buddhist-Palms**' kungfu. It was a kind of the Southern Siu Lam (Shaolin) palm-techniques, one of the best soft-styles.

Also, Wong Lo Joh began to know more and more about Lan Kwai's background during daily chats. It seemed Lan Kwai had experienced something very sad that hurt him very much before he became a wanderer. All Wong knew was that Lan Kwai was all the time thinking of withdrawing into a monastery so he could get rid of this 'troublesome world'.

Some More Stories

Although Lan Kwai had lived in Wong Lo Joh's house for years, he did not really want to mention too much about his past. In these years, there were some stories about Lan Kwai showing his strength to scare away some kungfu challengers. The story should be started when some of Wong Lo Joh's old kungfu brothers thought that he became a rebel of their *si-fu* since Wong stopped going to his *si-fu's* school to learn kungfu. Soon they found out it was because of Lan Kwai, so they went to Wong Lo Joh's home and challenged Lan Kwai for a fight.

That day, Wong Lo Joh was not at home. Knowing that these challengers were the kungfu brothers of Wong, Lan Kwai did not really want to fight against them. However, Lan Kwai knew that if he did not show off a bit, these people would think that they could defeat him and finally he could not avoid to 'have a go' with them.

Right after Lan Kwai had defeated one of big, coarsest challengers, he stopped them by announcing loudly that he did not want to fight against them because the result would be a tragedy. However, he could show them his kungfu strength that if anyone of these challengers could also perform it with the same result, he would immediately pack up and leave Tung Koon.

After saying this, Lan Kwai took a big piece of silk and asked them to wind it tightly around his upper trunk. No more than a few seconds, Lan Kwai's body was totally tied up like a mummy. Even worst was that his arms were so firmly tied up with his trunk. Everybody knew that the silk was so tough that nobody could easily tear it barehanded, especially now Lan Kwai was tied up with the whole piece of silk. To their surprise Lan Kwai, after taking a deep breath, began to exert his own unbelievable physical strength with his Chi-Kung power; his body became swollen like a ball. Hearing some light noises *'lak, lak, lak, lak...'* from the silk, the whole piece of silk gradually split into cracks. Lan Kwai's arms and upper trunk eventually appeared again with the falling pieces of silk. They all applauded him for the unbelievable demonstration. They had forgotten their purpose was to cause Lan Kwai trouble and forced him to leave. Just the opposite, now they had to leave Lan Kwai alone because they knew that they could not have a chance to defeat this great kungfu expert.

Defeating a Pole-Bully with Bart-Cham-Dao

There was another story about Lan Kwai defeating a local bully, who was a pole-expert, with the *Bart-Cham-Dao* techniques. The story started when Lan Kwai was challenged by a local bully. This bully knew that Lan Kwai was a high-ranking kungfu expert. However, he

house from the ground. Further, there had been quite a few kungfu experts wounded or even killed under his hands during the fights or duels. Therefore, he thought that Lan Kwai could have no chance to gain any upper hand against his pole. When he saw the doubleknives of Lan Kwai were so short, he was so disdainful that he even asked Lan Kwai to go back and changed a pair of heavier weapons to fight against him.

However, he made a big mistake. Although Lan Kwai did not show off his weapon techniques, the *Bart-Cham-Dao* techniques in his hand was an ace he got up his sleeve!

Defeating the Pole Expert in a Shot

To his surprise Lan Kwai only used one movement to defeat him as soon as he attacked his enemy with the pole. He did not even know how Lan Kwai, without any blocking movement, could move in so fast to nearly cut his hand off the grip of the pole.

Luckily enough Lan Kwai did not really want to make him a handicap; he just wanted to let the bully know that his so-called best pole movement could not even compete with the Bart-Cham-Dao Techniques in one move. Indeed, this is the reason that he Bart-Cham-Dao techniques have all the time been regarded the top-secret for the Wing Tsun experts, because it can kill any martial-artist in one shot.

The Last Information about Bart-Cham-Dao

There was one more story about the Bart-Cham-Dao techniques spread amongst some old Fatshan kungfu people. It was said that there was a famous kungfu expert of Fatshan called **Yuen Shu (阮樹)**, he was a Hung-Gar kungfu practitioner; also an expert of the famous *Ng-Dim-Mui-Fa-Kwun-Fat* **(五點梅花棍法)** or the 'Five-Point Plum-Blossom Staff Techniques'. Once he stayed in a temple for a few nights, he met an old monk. The old monk saw his staff, knew that he was an expert of staff-techniques. With great curiosity, the monk asked him to 'have a go' with his staff. Knowing that this old monk must be a kungfu expert, Yuen Shu waited for no time to fulfill his request.

It was said that Yuen Shu tried his best to fight against the monk; unfortunately every time Yuen tried to attack him, he was beaten by the monk with a pair of short knives. Yuen Shu was so surprised that such a pair of short knives could be so super in fight against his long staff. Yuen finally kneeled down and begged the monk to teach him

Now the question is, who was this old monk? Would he be the old Lan Kwai as described above? Would Lan Kwai and Leung Lan Kwai the same person? Would it be more possible that it was Leung Lan Kwai who became a monk when he got old and not Leung Bok Chau himself?

FOOT NOTES:

1/ See also *'The Origin of Wing Tsun Written by the Late Grandmaster Yip Man'* and *'The Real Origin of Wing Tsun Kungfu'* for details.

2/ Personally, I suspect that the real name 'Wong Lo Joh' might be 'Wong Joh'. As the Cantonese liked to call someone with a ***'Lo'*** **(老)** which means '**old**' between the surname and the given name of their close friends. For example: ***'Leung Lo Jan'*** *for Leung Jan,* ***'Wong Lo Jing'*** *for Wong Jing, and so on.*

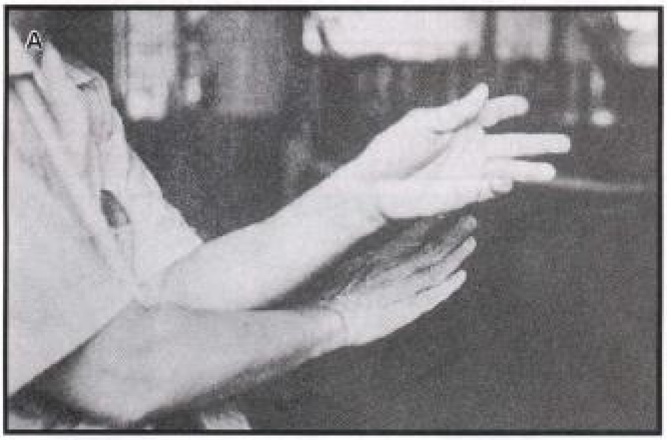
Above: Mr Wong Lun Gui (王麟舉), a herbal osteopath & descendant of a relative of Wong Lo Joh, giving lots of information about Wong Lo Joh. & Lan Kwai.



APPLICATION OF THE BUDDHIST-PALM KUNGFU

Please do not misunderstand that the pictures below are movements in the Wing Tsun (Wing Chun) Chi-Sau drills. They are actually some applications of the Fat-Cheung or Buddhist-Palm techniques subtracted from an old martial-art magazine in the early 70s. After looking through these movements, would readers still think that Lan Kwai and Leung Lan Kwai are actually two persons?

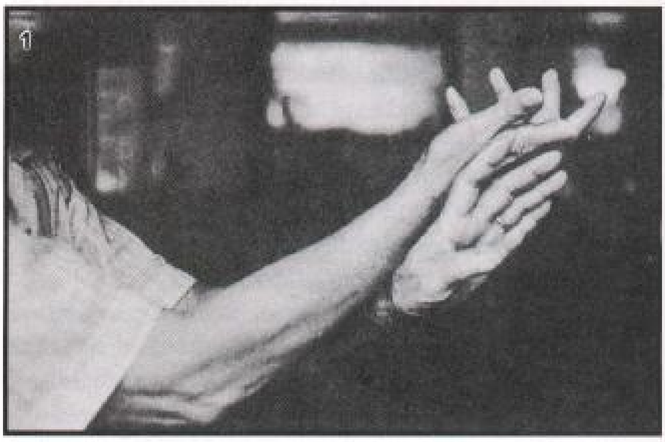
A: The pose of the *Chin-Gee Lin* (纏指蓮) or Winding-fingers Lotus. B & C: The Fat-Cheung practitioner can apply this movement by grappling down the right hand of the enemy & punching him at the same time when both of their arms are touching each other as in the following diagrams.

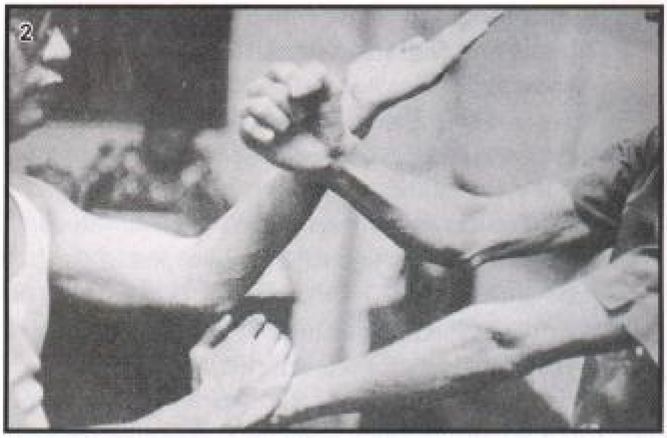






1: The *Shang-Lung Chuet Hoi* (雙龍出海) or Double-Dragon Going out of the Sea. 2 & 3: The Fat-Cheung practitioner applies this movement by flipping down the left hand of the enemy & attacking him with a left punch at the same when both of their arms are touching each other as in the following diagrams.







Wing Choon in Nam Yeung

詠春拳在南洋

Information Supplied by the Persatuan Tinju Wing Choon

Wing Choon from Poon Yu

Other than the Wing Chun Kungfu brought to Vietnam by Sifu Yuen Chai Wan, there was also a person who brought Wing Chun (Wing Choon) to **Nam Yeung,** (南洋 or **Nan Yang** in Mandarin) a special term that means 'the countries around the Southern coasts of China'.

It was said that there was a martial-art opera actor named **So Kai Ming (蘇繼明)**, nicknamed **Ching-Dan Kam (正旦金)** or **'Kam the Main Female Character'** *(Note 1)*, who learnt Wing Chun kungfu in the opera troupes. As an actor, he also learnt lion dance and some other styles of kungfu besides the Wing Chun style. So Kai Ming was a native of **Poon Yu (番禺** or **'Panyu'** in Mandarin). After retirement, he went back to his hometown. There he opened an osteopathic clinic and taught kungfu to some of the natives.

Yip Kin the Kungfu Enthusiast

In Poon Yu, there was a youngster named **Yip Kin (葉堅)**. *(Note 2)*. Yip Kin was a kungfu enthusiast. He learnt different kungfu styles under a few kungfu masters. Other than learning Wing Chun under Sifu So Kai Ming, he also learnt **Hung-Gar** and the ***Yam-Yeung Bart-Gwai Kwun* (陰陽八卦棍)** or the 'Feminine-&-Masculine Eight-Diagram Long-Pole Techniques' from Sifu **Yip Hang Sing (葉行勝)**; five different kinds of weapon techniques from Sifu **Cho Fei Hung (曹飛鴻)** and different kungfu styles from Sifu **Yik Kam (亦金)**.

Yip Kin the Father of Malaysian Wing Choon

Yip Kin later moved to **Kuala Lumpur** and settled down there. He became a lobar in the ore field. After he defeated some bullies in a fight, he became a hero. Soon he was employed by the boss of a ship company to work in there as a foreman. In the Mid 40s, Yip Kin became a volunteer kungfu instructor for the charity organizations. He combined the Weng Chun kungfu techniques with the other styles he had learnt from different kungfu masters and called it the 'Malaysian Wing Choon Kungfu'.

The Malaysian Wing Choon Association

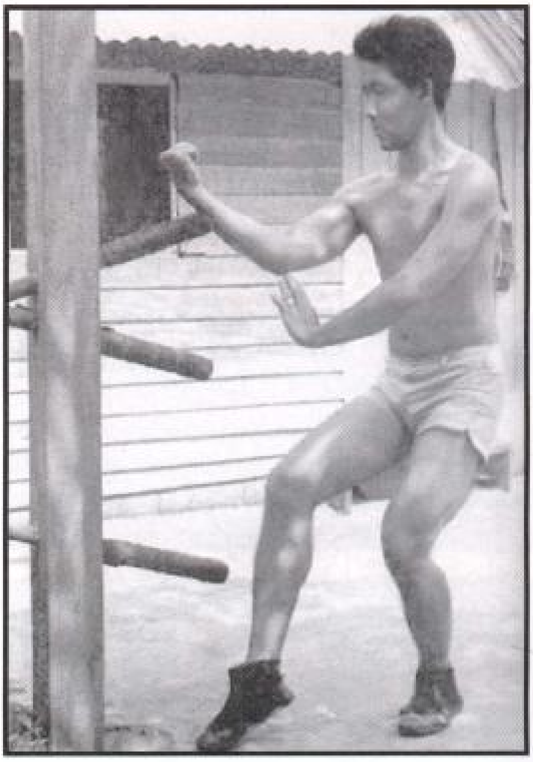
Between 1959 and 1961, with the co-operation of Sifu **Wong Yam Sun (黃壬申)**, Sifu Yip Kin established a kungfu association in Malaysia called the **Persatuan Tinju Wing Choon (馬來西亞詠春武術會)**. In 2nd Jan 1968, Sifu Yip Kin passed away. Sifu **Yip Fook Choi (葉福財)**, succeeded his grandfather's position and became the chief instructor of the association.

The Conservative & the Reformed Styles

According to Sifu Yip Fook Choi, there are two different styles of Wing Chun — the Conservative one and the Reformed one. The conservative style consists of three single-training sets. However, two of the sets are missing. Whereas the reformed style conclude the ***Fa-Kuen* (花拳)** or **'Flowery Boxing'** set, ***Siu-Nim-Tau*** **(小念頭)** which is also called **'Siu-Fa-Kuen' (小花拳)** or **'Little Flowery Boxing'**, and the **Tit-Pou-Jarn (鐵包肘)** or **'Iron-plated Elbows'** set.

Sets of the Malaysian Wing Choon Style

There are many kungfu sets in the Malaysian Wing Choon style. Other than those sets such as the ***Fa-Kuen, Siu-Fa-Kuen*** and ***Tit-Pou-Jarn***, there are also ***Chi-Sau, Muk-Yan-Chong, Luk-Dim-Poon-Kwun, Yam-Yeung Bart-Gwai Kwun, Yeung-Mui Kwun*** (楊梅棍) or 'Arbutus Staff', ***Woo-Dip-Shang-Dao*** (蝴蝶雙刀) or 'Butterfly broadswords', ***Mui-Fa Cheong*** (梅花槍) or 'Plum-Blossom Spear', ***Lau-Yip Shang-Dao*** (柳葉雙刀) or 'Willow-leaf-like Double Broadswords', ***Fook-Fu Tai-Pa*** (伏虎大扒) or 'Tiger-subduing Trident', ***Chun-Chau Tai-Dao*** (春秋大刀) or 'Spring-&-Autumn Long-handled Broadsword', ***Dan-Dao Tang-Pai*** (單刀籐牌) or 'Single Broadsword & Rattan Shield , ***Fei-Tok*** (飛鉈) or 'Flying Plummet' (Note 3), ***Wang-Tau Tang*** (橫頭櫈) or 'Long Bench', ***Saam-Jeet-Kwun*** (三節棍) or 'Three-section-cudgel', **Lion Dancing,** etc.



Above: Sifu Yip Fook Choi demonstrating a Muk-Yan-Chong movement in the 70s. Please note that the wooden dummy he worked on is quite different from that of the other Wing Chun and / or Weng Chun styles.

FOOT NOTES:

1/ In the ancient time, women were not allowed to play in the Chinese opera. Therefore, all the female roles were posed by males.

2/ Due to different pronunciation in Malaysia, the English spelling of 'Yip Kin' and the others may be different from the spelling in Malaysia.

3/ The Flying Plummet is a kind of meteoric-like weapon with a plumb bob tied at the end of a rope.

Right: A family photo taken on 10th December 1958 for the memory of the birthday of the 75-year-old Grandmaster Yip Kin (middle)



Ban Chung Wing Choon in Malaysia

馬來亞班中詠春

Collected Information

The Development of Poon Yu Wing Chun

There were some more Wing Choon styles once developed in Malaysia. What a coincidence these Malaysian Wing Choon styles also originated in **Poon Yu** (**番禺** or 'Panyu' in Mandarin). It is not surprised if we know that there is a **Poon Yu Wui Koon** (**番禺會館**) or **Association of the Natives of Poon Yu** in Malaysia, and the members there are all natives of Poon Yu. Therefore, once they wanted to open kungfu classes, the kungfu instructors were all from Poon Yu.

Cho Shun the Kungfu Fighting Actor

This Wing Choon style in Penang was passed down by the late Grandmaster **Sam Chan** (**沈震**). (Note 1) Sam Chan was a student of Sifu **Cho Shun** (**曹順**). Cho Shun, nicknamed ***Dai-Ngan Shun*** (**大眼順**), was the most outstanding student of **So Kai Ming** (**蘇繼明**) in the opera. Cho Shun was a famous kungfu actor in Cantonese opera. Same as his *si-fu,* when Cho Shun retired, he soon became a kungfu instructor teaching in the **Luen Yee Mo Koon** (**聯義武館**) or the **'Luen Yee Martial-art School'** of Poon Yu.

Cheong Way Bo of Penang

When Sam Chan moved to Malaysia, he lived in **Ipoh** (**怡保**) and worked there. Sifu Sam Chan only taught Wing Choon to no more than six students. **Cheong Way Bo** (**張渭波**) was one of them. Cheong Way Bo lived in **Penang** (**檳城**). Since young, he learnt kungfu from his uncle **Cheong Hing** (**張慶**), a great kungfu master in Malaysia. Later, he was recommended by his uncle to learn Wing Choon (Wing Chun) kungfu with Sifu Sam Chan in Ipoh for six years. In 1972, he returned to Penang and was already 27 years old. He started to develop Wing Choon in his city. As to differentiate his style from the Yip Kin Wing Choon Style, he named his style **Ban Chung Wing Choon** (**班中詠春**) or the **'Wing Choon Style of the Opera Troupes'**.

The Sam Chan Wing Choon Way

The Wing Choon techniques of the late Sifu Sam Chan are quite different from that of the Yip Kin Wing Choon style in Malaysia, though both of them claimed their techniques originated from the late Grandmaster So Kai Ming of Poon Yu. Obviously, it was because the late Grandmaster Yip Kin adds in some sets of the other styles and Ban Chung Wing Choon do not.

In the Ban Chung Wing Choon, the learners have to begin with the ***Yee-gee-kim-yeung-ma*** (**二字拑羊馬**) or 'Character 'Two' Adduction Stance', ***Sup-bo-yee-gee-ma*** (**十步二字馬**) or the 'Ten-step Character 'Two' stance', ***Chi Bart-Dim Lin-Wan-Kiu*** (**黐八點連環橋**) or the '8-point Chain-movements in Chi-Sau'. Then the students have to practice the ***Sup-Saam-Sau*** (**十三手**) or 'Thirteen-hand-technique Training'. The second stage of training includes the ***Siu-Nim-Tau, Chi-Sau, Saam-Sing Poon-Lung Chong*** (**三星盤龍樁**) or the 'Three-Star Coiling-Dragon Piles', ***Wan-Yuen Chum-Kiu*** (**渾元沉橋**) or the 'Harmonious of Heaven & Earth Sinking-Arms' set, (Note 2) ***Noi-Ying Biu-Tze*** (**內形標指**) or the 'Internal-Style Thrusting-Fingers' set, ***Saam-Cha Chin-Cheung*** (**三叉箭掌**) or the 'Three-Side Arrow-like Palms' set, ***Fa-Kuen*** (**花拳**) or 'Flowery Boxing' set, ***Chat-Sing Kuen*** (**七星拳**) or 'Seven-Star Boxing' set. The third stage includes ***Saam-Jeet Lok-Ying Kuen*** (**三截落鷹拳**) or the

includes ***Saam-Jeet Lok-Ying Kuen*** (三截落鹰拳) or the 'Three-Sectional Lower-Flying-Eagle' set, ***Luk-Dim-Poon-Kwun-Sup-Saam-Cheong*** (六點半棍十三槍) or the 'Six-&-A-Half-Point Long-Pole with Thirteen Spear-Techniques', ***Luk-Dim-Poon-Kwun-Fat*** (六點半棍法) or the 'Six-&-A-Half-Point Long-Pole Techniques' and ***Yan-Gee-Bart-Cham-Dao*** (人字八斬刀) or the 'Character '人' Eight-Cutting-Section Broadsword Techniques'

Another Wing Choon in Penang

Another Wing Choon school in Penang was run by Sifu **Cho Hung Choy** (曹雄才). The Wing Choon kungfu techniques he learnt are also said to be originated from Poon Yu. However, I have not too much information about this style in hand.

Top: A Chi-Sau movement of Ban Chung Wing Choon



FOOT NOTES:

1/ The English spelling of the names of the Malaysian Chinese stated in this article is based on Malaysian spelling way in Cantonese.

2/ Some Wing Chun and / or Weng Chun people think that 'Chum-Kiu' should be 'Sinking-the-bridges' (沉橋) instead of 'Seeking-the-bridges' (尋橋); in which 'Bridges' means 'arms'.





THE BAN CHUNG WING CHOON:

Left: A movement of the 3-Star Coiling-Dragon Piles

Right: A 'Character '人' Eight-Cutting-Section Broadsword movement





(BOTTOM) THE CHO HUNG CHOY PENANG WING CHOON IN PENANG

Left:
A Sideward Bong-Sau Movement by Sifu Cho Hung Choy's student

Right:
Sifu Cho Hung Choy demonstrating the Wing Choon Salute posture

EPILOGUE

Finally, the book "Roots & Branches of Wing Tsun" has gone to the last Chapter. Speaking the true, I had no intention in writing this book in the beginning, yet I was all the time curious in the stories, concepts and techniques of all the other Wing Chun and Weng Chun styles. In the 80s, there were some people started talking the origination of Wing Tsun (Wing Chun) openly. These people tried to distort the Real Origin of Wing Tsun (Wing Chun) so as to make themselves sound more "Original", "Traditional", "Classical" or so for gimmicks.

Meanwhile, a small group of extremely jealous students of Grandmaster Yip Man's tried to ruin me behind my back by spreading some rumors such as: "Leung Ting's WingTsun is just some kind of Modified techniques", or "I had never seen Leung Ting learnt kungfu from the late Grandmaster"... etc.

(Frankly speaking, what they talk about are quite true. Grandmaster Yip Man taught me personally in Kwok Keung's home in the late 60s. How could those people be qualified to watch the Great Grandmaster teach me the most advanced techniques at that period? On the other hand, if I were not to improve some of the techniques in practical fighting against all kinds of fighting ways, I would not have such a great succeed in teaching the worldwide special enforcement and topmost martial-art champions from the other styles! Can these be called 'Modified Techniques?)

I am a pragmatist. I deeply believe what is true is 'True'. Therefore, I did not have any hard feeling towards this kind of rumors. To learn with whom is never the factor to make you become a kungfu expert. (Though you can tell your students: "Even the so-&-so famous master has to call me Kungfu Uncle"!) The problem is, if you had just learnt kungfu from a grandmaster for a very short while, or you did not practice hard, you would never be a kungfu expert. For the above reason, is the "Name in Bubble" really that important for a real martial-art enthusiast?

The answer is absolutely a negative; though this maybe the only gimmick a phony can use it for propaganda!

The only thing that drives me in publishing this book is because I can not afford people to distort the true history of Wing Tsun (Wing Chun). I feel I have to show evidences to make the whole picture clear to the public.

I have spent nearly 15 years for the collection of information since I was think of writing a book on the Roots of Wing Tsun (Wing Chun). The first article I wrote was 13 years ago. I had also written a special column on the origin and development of WingTsun for the Oriental Daily for three whole years since 1995. The Oriental Daily was the best seller amongst all the newspapers in Hong Kong and the China Towns in the West. I am happy the information from my articles influence lots of the Wing Chun people in their articles and books.

In these years, the most interesting thing I find out is that nearly 70% of the Wing Chun and Weng Chun people who had more or less some connections with the late Grandmaster Yip Man in Fatshan. Further, though nearly all of the Wing Chun or Weng Chun people emphasize that they are the "Most Traditional" ones, they are actually changing all the time!

To my idea, there is never any style so-called "Traditional" in martial arts. Even if one kungfu instructor teaches two students at the same time, his two students would never be exactly the same in techniques. It is because we are not photocopiers; we are all different from the others in capability of learning, understanding, strength, etc. If they are 80% alike in techniques, they are already "Very Traditional"!

Further, to my idea, the word "Traditional" actually means "Nothing improved"!

If Ng Mui were traditional, she would still be a Weng Chun White Crane master. If Chan Heung were traditional, there would not be any practical fighting style called Choy Lee Fat; so as Hung Hei Koon of Hung-Gar, Yang Lu Shen of Yang-Gar Tai-Chi, Bruce Lee of Jeet-Kune-Do...

The last word I would say is, this book still can not include all of the Wing Chun or Weng Chun branch-styles. Some of them are either established for a very short time or not so much influential in the history and development of Wing Tsun Kungfu nowadays... While some of the branch-styles I have heard of I still do not have a chance to pay them a visit.

This is not an encyclopedia of Wing Chun anyway.

梁挺

31 January 2000

TERMINOLOGY

(*Please note that most of the terms in the following list are either translated or pronounced from Chinese. The non-Chinese names are not listed as most of them can be found in the footnotes.)

PERSONALITIES

(*Please note that most of the names are pronounced in Cantonese unless they are well-known in formal Mandarin spelling)

Admiral of the Fleet 水師提督
Au Hong (nicknamed Fat Fung Hong or Leprous Hong) 歐康
Au Shu (nicknamed Shan Dai Shu or Big Mountain-Tree) 區樹
Au Sze 區仕
Bak Kai 白戒
Bak Mei (White Eyebrows) 白眉
Best-Known Instructor of Weng Chun of the Early Period (Chin Weng Chun Ming Si) 前永春名師
Best-Known Instructor of Weng Chun of the Later Period (Hau Weng Chun Ming Si) 後永春名師
Bicycle-Lam (nickname of Leung Lam) 單車林
Big-Nose Lam (another nickname of Leung Lam) 大鼻林
Black-faced Nam (nickname of Pang Nam) 黑面南
Bodhidharma (Po Tei Ta Mo called by the Chinese) 菩提達摩
Bo Kin Wah 布建華
Bruce Lee (Lee Siu Lung) 李小龍
Ch'en Ching 陳經
Ch'ih Yu 蚩尤
Chan Chiu Hung 陳照鴻
Chan Dui Chi 陳對墀
Chan Gar Hong 陳家康
Chan Gar Lim 陳家廉
Chan Gar Sun 陳家燊
Chan Gee Sun 陳志新
Chan Heung 陳享
Chan King (alias Chan Lo King) 陳勁 \ 陳魯勁
Chan King Wah 陳景華
Chan Kwai (real name of Chu-Yuk Kwai) 陳桂
Chan Kwok Cheung 國祥
Chan Kwok Chiu 國超
Chan Kwok Kai 國基
Chan Kwok Leung 國良
Chan Lo King (alias Chan King) 陳魯勁
Chan Man Dip 陳文蝶
Chan Man Wai 陳文維
Chan Man Yi 陳文意
Chan Sum 陳森
Chan Wah Shun 陳華順
Chan Yau Lun 陳有倫
Chan Yu Min 陳汝棉
Chang Fei 張飛
Chang San Feng 張三丰
Chen Yuan Yuan 陳圓圓
Chen Yuan 陳元
Cheng Boon 鄭畔
Cheng Buk (Cheng Bak) 鄭北
Chêng Cheng Kung 鄭成功
Chêng Chih Lung 鄭芝龍
Cheng Chuen Fun 鄭傳勳
Cheng Chung 鄭寵
Cheng Fook 鄭福
Cheng K'e Shuang 鄭克塽
Cheng Lai 鄭禮
Cheong Hing (spelt in Malaysian-Cantonese way) 張慶
Cheong Way Bo (spelt in Malaysian-Cantonese way) 張渭波
Cheong the Fatty 肥仔昌
Cheung Bo (nicknamed Dou-Pay Bo) 張保
Cheung Chong (the real name of Tan-Sau Ng) 張騫
Cheung Hon (the 3rd son of Cheung Bo) 張漢
Cheung Mo Kun (the 7th son of Cheung Bo) 張務勤
Cheung Ng (alias Cheung Chong nicknamed Tan-Sau Ng) 張五
Cheung Yee Kung 張二公
Ching-Dan Kam (nicknamed of So Kai Ming) 正旦金
Chi Tan (Chou kung) 姬旦 \ 周公
Chiu Chow 招就
Chiu Kan Hing 趙簡卿
Chiu Lai Cheung 肖麗章
Chiu Lai Ching 招麗澄
Chiu Lai Sung 招麗嵩
Chiu Wan 招允
Cho Fei Hung 曹飛鴻
Cho Shun (nicknamed Dai-Ngan Shun) 曹順
Choi Yuk Ming 蔡玉明
Chou Kung (Chi Tan) 周公 \ 姬旦
Chow Cheong Yiu 周昌耀
Chow Kwong Yiu 周光耀
Chow Sai Keung 周世強
Chow Wing Yiu 周榮耀
Choy Tak Chung 蔡德忠
Chu Chung Man 朱頌民
Chu Chung 朱宗
Chu Hok Ting 朱鶴亭
Chu Pa-Huang (Mighty Emperor of Chu, title of Hsiang Yu) 楚霸王
Chu Yi 朱義
Chu Yi Shang (alias Chu Chung Man) 朱以相
Chu-Yuk Kwai (Kwai the Pork-seller) 豬肉桂
Dai Fa Min Kam (Kam the Painted-face) 大花面錦
Dai Mui (the Elder Sister) 大妹
Dai-Ngan Shun (nickname of Cho Shun) 大眼順
Dai-Siu Bik (Bik the Elder Son) 大少璧

Dou-Pay Bo (Pocked Bo, nickname of Cheung Bo) 痘皮保
Dou-Pay Chai (Pocked Chai, nickname of Yuen Chai Wan) 痘皮濟
Dou-Pay Gee (Pocked Gee) 痘皮知
Dr Sun Chung-shan (alias Sun Yat-sen) 孫中山
Dr Sun Yat-sen 孫逸仙
(alias Sun Chun-shan, the Father of Modern China)
Duk-Shui-Gwai 篤水鬼
Fa Hung Jik (nickname of Tung Jik) 花紅植
Fat Fung Hong (Leprous Hong) 發瘋康
Fatshan Jan Sin-Sang (Mr Jan of Fatshan) 佛山贊先生
Five Tigers of the Early Period (Chin Ng Fu) 前五虎
Five Tigers of the Later Period (Hau Ng Fu) 後五虎
Fo To (Fat To in Cantonese, alias But To) 佛陀 \ 跋陀
Fo Yuan Chai (Fok Yuen Kap in Cantonese pronunciation) 霍元甲
Fok Chiu 霍超
Fok King On 霍景安
Fong Chat Neung (The 7th Lady in the Fong's Family) 方七娘
Fong Cheung Kwong (alias Fong Chun or Fong Wai Sek) 方掌光
Fong Chun Har (also spelt as Fong Tsun Har) 方春霞
Fong Chung (alias Fong Cheung Kwong or Fong Wai Sek) 方種
Fong Tai Hung 方大洪
Fong Tsun Har (also spelt as Fong Chun Har) 方春霞
Fong Wai Sek (alias Fong Chun or Fong Cheung Kwong) 方惠石
Fong Weng Chun 方永春
Fung Chun 馮振
Fung Shu King 馮樹景
Fung Siu Ching 馮小青
Fung Tao Tak 馮道德
Gee Shin 至善
Haw Man Ti 孝文帝
Ho Hon Lui 何漢侶
Hsiang Yu 項羽
Hui Hoi Yu 許凱如
Hung Hay Koon 洪熙官
I am the Hermit 我是山人
(Pen-name of Chan King, writer of the novel *"Mr Jan of Fatshan"*)
Jau-Chin-Wah (Wah the Money Changer) 找錢華
Je Kwok Cheung 謝國璋
Je Kwok Leung 謝國良
Ko Tong 高棠
Kok Bo Chuen the Double-broadswordsman 雙刀郝寶全
Kok Bo Chuen 郝寶全
Ko-Lo Chung (Chung the Long-man) 高老忠
Ku Chor 辜初
Ku Fui 辜魁
Ku Hei 辜喜
Ku Wing 辜榮
Kuan Yu (alias Kuan Yuan Chang) 關羽
Kuan Yuan Chang (another name of Kuan Yu) 關雲長
Kwok Fu 郭富
Kwok Kai 郭佳
Kwok Keung 郭強
Kwok Siu Tong 郭少棠
Kwok So 郭蘇
Lai Fook Suen 黎福孫
Lai Hip Chi 黎協箎 \ 黎協墀
Lai Miu Hin 黎妙顯
Lai Tam Chun 黎談珍
Lam Chuen 林全
Lam Chun 林俊
Lam Kam Ho 林錦豪
Lam Sai Wing 林世榮
Lam Tim 林添
Lam Tung 林董
Lan Kwai 蘭桂
(the martial artist who taught Fat-Cheung to Wong Lo Joh in Tung Koon, believe to be the one & the same Leung Lan Kwai)
Lau Tat Sang 劉達生
Lau-Man Kay (Kay the Rascal, nickname of Leung Kay) 流氓奇
Law Chiu Woon 羅超桓
Law Hau Po 羅厚甫
Law Joh Wan (or "Luo Zuo Yun" in Mandarin) 羅佐雲
Law Kung 羅公
Law Marn Kung 羅晚恭
Law Marn Kung the Divine Fists 神拳羅晚恭
Law Wai Mank 羅偉孟
Law Yam Nam 羅蔭南
Lee Jun Kwang 李俊宏
Lee Kam Wing 李錦榮
Lee Man 李民
Leung Bik 梁壁
Leung Bok Chau 梁博儔
Leung Chun Kou (another name of Leung Lam) 梁震球
Leung Dai 梁帝
Leung Gee 梁知
Leung Gui 梁鉅
Leung Jan 梁贊
Leung Jik 梁植
Leung Kai 梁佳
Leung Kay 梁奇
Leung Kin Wah 梁健華
Leung Ko 梁高
Leung Lam 梁林 \ 梁霖
Leung Lan Kwai 梁蘭桂
Leung Shang 梁相
Leung Tak Nam 梁德南
Leung Tak Wing 梁德榮
Leung Ting 梁挺
Leung Tsun (also spelt Leung Chun) 梁春
Leung Wai Chuen 梁渭泉
Leung Wai Nam 梁偉南
Leung Wah (real name of Muk-Yan Wah) 梁華
Leung Yan 梁恩
Leung Yee Tai 梁二娣
Leung Yuen 梁元
Li Chi Cheng 李自成

Li Man Mou (Li Wên Mou in Mandarin) 李文茂

Li Shih-Min 李世民

Li Sik Hoi 李式開

Li Wên Mou (Li Man Mou in Cantonese) 李文茂

Liang Wu Ti 梁武帝

Li-Ching (alias Li-Yuo-Shih) 李婧

Liu Pei 劉備

Li-Yuo-Shih (another name of Li-Ching) 李藥師

Lo Huen 盧煊

Lo Wah 盧華

Lok Kit 樂傑

Lok Yiu 駱耀

Lui Pak Ying 呂柏應

Lui Pu 呂布

Lui Yu Chai 雷汝濟

Luk Ah Choi 陸亞采

Luk Chai (Number Six) 六仔

Luk Lan Koon 陸蘭官

Luk Yuen Hoi 陸遠開

Lun Kai 倫佳

Ma Chiu Hing 馬超興

Ma Chung Yu 馬仲如

Ma Ning Yee 馬寧兒

Mak Gee Wan 麥子雲

Mak Keung (alias Mak Siu Keung) 麥少強

Mak Yiu Ming 麥耀明

Man Chi Chiu 文子超

Man Siu Hung 文少雄

Man Sok (Uncle Man) 問叔

Man-Gui-Yan 文舉人

Man-Kung (Grandpa Man) 問公

Min the Ghostly Hands (nickname of Chan Yu Min) 鬼手綿

Miu Hin 苗顯

Mo-Gui-Yan 武舉人

Mok Pui On 莫沛安

Monkey King (Suen Ng Hung, Sun Wu Hung in Mandarin) 孫悟空

Muk-Yan Wah 木人華

Mung (concubine of Tang Suen) 蒙氏

Nam Sok (Uncle Nam) 南叔

Ng Chung So 吳仲素

Ng Man Lung 伍文龍

Ng Mui 五枚

Ng Siu Lo 吳小魯

Ngan Hei Dan 顏起誕

Ngau-Ching Wah (Wah the Bull) 牛精華

Nun Chung-Chi 尼總持

P'an Chêng Tu'an 潘貞團

P'an Shih Feng 潘世諷

Pang Nam 彭南

Pou-Fa Lin (Lin the Pou-Fa Seller) 刨花蓮

Sai Mui 細妹

Sau Kwong Po 仇光甫

Sham Nan 岑能

Shan Dai Shu ('Big Mountain-Tree', nickname of Au Shu) 山大樹

Shek Yau Saam 石友三

Shih Lang 施琅

Sing-Kwun Ko (Naughty Ko, nickname of Leung Ko) 星君高

Siu Leung Bing 蕭亮炳

So Kai Ming (nicknamed Ching-Dan Kam) 蘇繼明

Ssu-Ma Chien 司馬遷

Sam Chan (spelt in Malaysian-Cantonese way) 沈震

Sun Kam (stage-name of Dai Fa Min Kam) 新錦

Sun Wu K'ung (Monkey King) 孫悟空

Ta Mo (Chinese name of Bodhidharma) 達摩

Tang Man Chung 鄧敏忠

Tang Pak 鄧柏

Tang San Chong (Tong Saam Chong in Cantonese) 唐三藏

Tang Sang 鄧生

Tang Sik Ki 鄧錫其

Tang Suen 鄧算

Tang Sum 鄧森

Tang Yik 鄧奕

Tan-Sau Ng (nickname of Cheung Chong alias Cheung Ng) 攤手五

Tao-Fu 道富

Tao-Yu 道育

The Twenty-Eight Heroes (Yee-sup-bart Ying-Jun) 二十八英俊
(The most well-known Weng Chun instructors of the early period)

Tong Kai (used to be called 'Tong Lo Kai' by friends) 湯繼 \ 湯老繼

Tsang Saay 曾四

Tsang So 曾蘇

Tui Um 退菴

Tung Cho 董卓

Tung Jik 董植

Tung On 董安

Tung, Esq. 董翁

Wai Yan 衛恩

Wai Yuk Sang 韋玉生

Wan Um Koo 雲庵姑

Wang Kiu 王喬

Wang Shih Chung 王世充

Wei-K'ê 慧可

Weng Chun Bak Sin Sze 永春白鶴先師
(The Late Founder of Weng Chun White Crane Kungfu Clan)

Weng Chun Saam Neung 永春三娘

Whun Chung 閩中

Wing the Fatty 肥仔榮

Wing Tsun Kuen Wong 詠春拳王
(The Fighting King of Wing Tsun, title of Leung Jan)

Wong Da Hing 王打興

Wong Fei Hung 黃飛鴻

Wong Gut Chuen 黃吉泉

Wong Jit Sing 黃節誠

Wong Kay Ying 黃麒英

Wong Lo Ching 王老貞

Wong Lun Gui 王麟舉

Wong Wah Bo 黃華寶

Wong Wah Saam 王華三

Wong Yam Sun 黃壬申

Wu Saint (The Saint of Martial arts, title of Kuan Yu) 武聖
Wu San Kuei 吳三桂
Wu Tak Tai 胡德帝
Wu Tung Feng 吳董奉
Yat Chan Um Chu 一塵庵主
(A Piece of Dust, the Master of a Buddhist Convent)
Yeung Tak 楊德
Yik Kam 奕金
Yik Ying 易英
Yim Man 嚴民
Yim Wing Tsun (also spelt as Yim Wing Chun) 嚴詠春
Yim Yee 嚴二
Yip Bo Ching 葉步青
Yip Chung Hong 葉仲康
Yip Fook Choi 葉福財
Yip Hang Sing 葉行勝
Yip Hung 葉雄
Yip Kai Man (full name of Yip Man) 葉繼問
Yip Man 葉問
Yip Siu Hung 葉少雄
Yiu Choi 姚財
Yiu Chung Keung 姚忠強
Yiu Hon Keung 姚漢強
Yiu Kay 姚祺
Yiu Lam (nicknamed Zoek-Chai Lam) 姚霖
Yuan Tai Si 雲台師
Yuan Tung 阮東
Yuen Chai (anther name of Yuen Chai Wan in Vietnam) 阮濟雲
Yuen Chai Wan 阮濟雲
Yuen Kay Shan 阮歧山
Yuen Lo Ja (Yuen the Fifth) 阮 老 揸
Yuen Lo Saay (Yuen the Fourth) 阮老四
Yuen Shu 阮樹
Zhang Jie Kui 張傑奎
Zoek-Chai Lam (Bird-fancier Lam, nickname of Yiu Lam) 雀仔霖

CHINESE NAMES OF RELEVANT PLACES, BUILDINGS, ORGANIZATIONS, ETC

(*Please note that most of the names are pronounced in Cantonese unless they are well-known in formal Mandarin spelling)

Association of Restaurant Workers of Hong Kong
(Kong Kow Fan-Dim Jik-kung Chung Wui) 港九飯店職工總會
Bak Hok Koon (White Crane temple) 白鶴觀
Bak Lin Monastery 白蓮寺
Bak Wan Um (White-Cloud Nunnery) 白雲庵
Bik Lin Um (Jade-colored Lotus Convent) 碧蓮庵
Bik Shui Lin Um (Jade-colored Water-Lily Convent) 碧睡蓮庵
Canton 廣州
Cham Kwong (or Chan Chiang in Mandarin) 湛江
Chan Chuen (Chan's Village) 陳村
Chaochow 潮州
Chin Chou (Yam Chow in Cantonese pronunciation) 欽州
China 中國
Ching Pang (The Green Gang) 青幫
Ching Wu Athletic Association 精武體育會
(also spelt as Jing Wu Athletic Association)
Ching Yuen (Jing Yuan in Mandarin) 青遠
Choy Lee Fat Chan Heung Kung Martial-art Association
蔡李佛陳享公國術總會
Chun Bak Street (Zhen Bei Jie in Mandarin) 鎮北街
Chung Hua (China, literally means 'Center of the Blooming ') 中華
Chung To (China, literally means 'Center of the Earth') 中土
Chung Yuan (China, literally means 'Center of the Plains') 中原
Chungshan \ Chung Shan (Zhongshan in Mandarin) 中山
Culture Club of the Workers (Kung-Yan Man-Fa Kung) 工人文化宮
Dai Kei Mei (Ta Ji Wei in Mandarin) 大基尾
Dai Tak Poultry Bazaar 大德雞鴨欄
Dai-Kei-Tau Yip (The Yips' of Dai Kei Tau) 大基頭葉
Dan-Jo (Dan Zao in Mandarin) 丹灶
Dong Chan Gu Si (The Old Monastery of Oriental Zen) 東禪古寺
Dongguan (Mandarin pronunciation of Tung Koon) 東莞
Fatshan (Foshan in Mandarin) 佛山
Fi Gee Guy (Fi Gee Street, or Kuai Zi Jie in Mandarin) 筷子街
Fi-Gee Lo (Fi-Gee Road, or Kuai Zi Lu in Mandarin) 筷子路
Fi-Gee Road (Fi-Gee Lo, or Kuai Zi Lu in Mandarin) 筷子路
Fi Gee Street (Fi Gee Kai, or Kuai Zi Jie in Mandarin) 筷子街
Flower-Sellers Association of Hong Kong and Kowloon
(Kong Kow Shin-Fa Hang) 港九鮮花行
Foochow (Fook Chow in Cantonese) 福州
Fook Hing Street (Fu Xing Jie in Mandarin) 福興街
Fukien (Fook Kin in Cantonese) 福建
Fu Ning State (Fook Ning in Cantonese) 福寧州
Gow Lin Monastery 教練寺
(The Monastery for Teaching and Practicing)
Guangxi \ Kwangsi 廣西
Ha Gow (Xia Jiao in Mandarin) 夏窖
Hakka 客家
Hang Chai Tong 杏濟堂
Hang Tan \ Xingtan (Mandarin pronunciation) 杏壇
Hanoi 河內
Hau Kai \ Hau Street (Hou Jie or Hou Street in Mandarin) 厚街
Heifeng (Hoi Fung in Cantonese) 海豐
Heng Shan (Mt Heng) 衡山
Ho Nam (Cantonese pronunciation of Honan) 河南
Hokshan Precinct (Heshan in Mandarin) 鶴山
Honan (or Ho Nam in Cantonese pronunciation) 河南
Hong Kong Chinese Martial-Art Association 香港國術總會
Hong Kong Ving Tsun Athletic Association 香港詠春體育會
Hsia-Pu Precinct 霞蒲縣
Hsi-Ling Village 霞陵村
Hung Fa Wui (Red Flower Society in Cantonese) 紅花會
Hunan 湖南
Hung Hom 紅磡
Hung Hua Hui (Red Flower Society) 紅花會

Hung Moon (The Hung's Door; the triad society) 洪門

Hung-suen (red junk) 紅船

Hupeh (Wu Bak or Wu Buk in Cantonese) 湖北

Ipoh 怡保

Jan Sang Tong 贊生堂

Jervois Street 乍畏街

Jing Wu Athletic Association (Ching Wu Athletic Association) 精武體育會

Jui Yuen Fire-cracker Shop 聚源爆竹店

Kam Chuk Chuen (Golden Bamboo Village) 金竹村

Kampuchea 柬埔寨

Kansu 甘肅

Ke Lao Hui (Old Brothers' Society) 哥老會

Kiangsu 江蘇

King Fa Shui Bo (Harbor of the Jade Flower Society) 瓊花水埗

King Fa Wui Koon (Jade Flower Society) 瓊花會館

Ku Lo 古勞

Kung Hang Silk Company 公亨綢緞莊

Kuo-min-tang 國民黨

Kwangsi \ Guangxi 廣西

Kwangtung Wui Koon (Association of the Cantonese) 廣東會館

Kwangtung 廣東

Kweilin 桂林

Luen Cheong Embroidery Factory 聯昌花紗廠

Lung Fung Ku Shau (Dragon & Phoenix Embroidery Shop) 龍鳳顧繡

Macau 澳門

Ma-Chai Village \ Ma Chai Heung (Ma Ji Xiang in Mandarin) 馬齊鄉

Marn Yuen Lei (Wan Yuan Li in Mandarin) 萬元里

Mast Manufacturing Organization of Chungshan 中山桅夾致成團

Minnan 閩南

Mt Hang (Hang Shan) 衡山

Mt. Chai Ha (another name of Mt. Tai Leung) 棲霞山

Mt. O Mei Shan (Mt. O Mei) 峨嵋山

Mt. Siu Leung (Shao Liang in Mandarin) 小涼山

Mt. Wu Tang (also spelt Wu Dang in Mainland China) 武當山

Nam Yeung \ Nan Yang 南洋

Ning Nam (Ning Nan in Mandarin) 寧南

Pai Lien Chiao (White Lotus Sect, Bak Lin Gow in Cantonese) 白蓮教

Panyu (Poon Yu in Cantonese) 番禺

Penang 檳城

Persatuan Tinju Wing Choon 馬來西亞詠春武術會

Phnom Penh 金邊

Poon Yu (Panyu in Mandarin) 番禺

Poon Yu Wui Koon (Pan Yu Wui Koon) (Association of the Natives of Poon Yu) 番禺會館

Po Tien \ Pu Tin (Pronunciation in Cantonese) 莆田

Quan Zhou Shaolin Si (The Shaolin Monastery of Quan Zhou) 泉州少林寺

Saam Hup Wui (Triad Society) 三合會

Saam Shui (San Shui in Mandarin) 三水

Saam Yuen Li (San Yuan Li in Mandarin) 三元里

Sai-Chiu Shan (Sai-Chiu Hill, Xi Qiao Shan in Mandarin) 西樵山

Saigon 西貢

Sam Hei Lau (Three Times of Happiness Restaurant) 三喜樓

Sang Yuk Tong 贊玉堂

Sek-Lo-Tau (Entrance of the Rocky Road) 石路頭

Sha Lin Monastery 沙連寺

Shantung 山東

Shao Lin Szu \ Shaolin Si (Mandarin pronunciation of Siu Lam Monastery) 少林寺

Shao Shih Shan (Mt. Shao Shih) 少室山

Shaolin Monastery (Shaolin Si) 少林寺

Sheung Sha Chung Yee Athletic Association 上沙眾義體育會

Sheung Wan 上環

Shi-Yan Temple 舍人廟

Shou Shan (Mt. Shou) 首山

Shunde \ Shun De \ Shun Tak (Cantonese pronunciation) 順德

Sin Heung Street (Xian Xiang Jie in Mandarin) 綫香街

Siu Lam Gee (Shaolin Monastery in Cantonese) 少林寺

Song-Yuen Yip (The Yips' of the Mulberry-Garden) 桑園葉

Sun Wui 新會

Sung Shan (Mt. Sung) 嵩山

Swatow 汕頭

Szechwan 四川

T'aishan \ Toi-shan (Cantonese pronunciation) 台山

Tai Leung Mountain (Tai Leung Shan \ Ta Liang Shan in Mandarin) 大涼山

Tai Ping Tien Kuo 太平天國

Tang Wang Ko (Penthouse of Prince Tang) 滕王閣

Temple Street (Miu Kai) 廟街

Tien Ti Hui (Heaven and Earth Society) 天地會

Tin Hoi Restaurant 天海茶樓

Toi-shan \ T'aishan (Mandarin pronunciation) 台山

Tong Yu Cheong 唐裕昌

Tsang's Martial-art School 曾武館

Tung Koon (Cantonese pronunciation of Dongguan) 東莞

Union of Cake Industry Workers of Fatshan 佛山餅食工會

Vietnam 越南

Weng Chun (a precinct) 永春

Weng Chun Hall 永春殿

Wing Sang Tong 榮生堂

Wing Tsun (Wing Chun) Tong Fellowship Union 詠春堂聯誼會

Wu Zhou (Ng Chow in Cantonese) 梧州

Xingtan \ Hang Tan (Cantonese pronunciation) 杏壇

Yan Sang Tong 仁生堂

Yangtze River 揚子江

Yum Chow (Cantonese pronunciation of Chinchow) 欽州

Yunnan (a province) 雲南

REFERENCE BOOKS & THEIR PUBLICATIONS

(*Please note that most of the names are pronounced in Cantonese unless they are well-known in formal Mandarin spelling)

"Advanced Wing Tsun Kuen" 詠春奧秘
(a book on concepts, techniques, analysis, etc. by Prof Leung Ting)
"Authentic Wing Tsun Kungfu" 詠春正宗
(a video by Prof Leung Ting on the whole WT system , in English & Chinese versions)
"Biography of Emperor Hsiang" 項王本紀
(a chapter in "The Historical Records")
"Biography of Huang Ti" (an ancient book of China) 黃帝本紀
"Chuen Tang Lu" ("Record of Passing down the Lamp") 傳燈錄
(by a Buddhist practitioner named Wu in 1004)
"Black Belt" (the leading martial-art magazine in the USA) 黑帶雜誌
"Dictionary of the History and Culture of Fatshan" 佛山歷史及文化辭典
(by 白花文學出版社 Bak Fa Fine Arts Publications)
"Dim-Mak & Formulae for Curing" 點脈秘方及療法
"Dynamic Wing Tsun Kungfu" 詠春搏擊術
(a self-teaching video by Dr Leung Ting on WT fighting methods in English & Chinese versions)
"History of Chinese Plays and Arias" 中國戲曲史
("History of Chinese" by 孟瑤 Meng Yiu)
"Hsiao Kuang" ("Summary of Rescuing the Country") 小匡
"Hsiao Ya" 小雅
("Compact Gracefulness", a chapter in "Shih-Ching")
"I-Ching-Ching" ("Book of Changing the Tendons") 易筋經
"Investigation of the History of Cantonese Opera"
(by 麥嘯霞 Mak Siu Ha) 粵劇史研究
"Key of Fist-fighting" 拳術要訣
"Kuan Tzu" (an ancient book on political science by Kuan Tzu) 管子
"Mr Jan of Fatshan — the Fighting King of Wing Tsun"
(by 陳魯勁 Chan Lo King) 詠春拳王 — 佛山贊先生
"New Martial-Art Heroes" ("San Mo Hup") 新武俠
(a Chinese martial-art magazine published in Hong Kong in the 70s)
"Mo Do" ("The Way of Martial Arts") 武道
(a Chinese martial-art magazine published in Hong Kong in the 70s)
"Official Record Of Foochow" ("Foochow Yuan Chih") 福州縣誌
"Sai-Shui-Ging" (" Sze-Shui-Ching" in Cantonese) 洗髓經
"Secret History of Hung Moon Society" 洪門秘密社會史
(by a member of Hung Moon at the end of Ching Dynasty)
"Shih Chi" ("Historical Records") 史記
"Shih-Ching" ("The Book of Odes") 詩經
"Sun Tzu Ping Fa" ("Sun Tzu's Art of War") 孫子兵法
"Sun-Wu's Art of War" ("The Art of war" by Sun & Wu) 孫吳兵法
"Sze-Shui-Ching" ("Book of Washing the Marrow") 洗髓經
"The Book of Weng Chun on Kungfu Sets" 永春拳譜
(7 copies of books written by Pang Nam)
"The Official Record of Weng Chun Precinct" 永春縣誌
"The Pictures of Ancient Metals and Stones of the Antique House" 求古精舍金玉圖
(a book published in the years of Chai Ch'ing by Ch'en Ching)
"The Record of Passing down the Lamp" 傳燈錄
(" Chuen Tang Lu")
"The Secret of Soft Fist-fighting" 柔術秘法
"Wing Chun Chi-Kung" (by Pang Nam) 詠春氣功
"Wu Tzu Ping Fa" ("Wu Tzu's Art of War") 吳子兵法
"Yik-Gan-Ging" 易筋經
("I-Ching-Ching" in Cantonese pronunciation)
"Wing Tsun Kuen" 詠春拳
(a voluminous book by Prof Leung Ting in 9 language-versions)

KUNGFU STYLES

(*Please note that accept the Northern styles, all the Canton-based kungfu styles are in Cantonese pronunciations only)

7-Star Mantis Style 七星螳螂
(Chat-Sing Tong Long or Qi-Xing Tang-Lang in Mandarin)
Bak Hok Pai (White Crane style) 白鶴派
Bak Mei (White Eyebrows) 白眉
Bak Tong Long (Cantonese pronunciation of Peh Tang Lang) 北螳螂
Ban Chung Wing Choon (Ban Chung Wing Chun) 班中詠春
(Wing Choon \ Wing Chun Style of the Opera Troupes)
Chen Chia Tai Chi (Chen's Family Tai Chi) 陳家太極
Cheong-Gee Hok \ Chang-Zhi He (Long-Armed Crane) 長枝鶴
Chin-Na (Seizing-&-Grappling, or Kom-Na in Cantonese) 擒拿
Chow Gar (Chow's Family) 周家
Choy Gar \ Choi Gar (Choy's Family \ Choi's Family) 蔡家
Choy Lee Fat \ Choi Lee Fat 蔡李佛
Chu Gar (Chu's family) 朱家
Chung Hok \ Zong He (Mandarin, Jumping Crane) 縱鶴
Duen-Gee Hok \ Duan-Zhi He (Short-Armed Crane,) 短枝鶴
Duk-Guek Hok \ Du-Jioa He (Single-Legged Crane) 獨腳鶴
Dung Kuen \ Dong Quan 侗拳
Fa Kuen (the 'Flowery Boxing' set) 花拳
Fat-Cheung (Buddhist-Palm Kungfu) 佛掌
Fei Hok Kuen \ Fei He Quan (Flying Crane Kungfu) 飛鶴拳
Gungfu \ Gung Fu (also spelled as 'Kungfu') 功夫
Hung Gar (Hung's Family) 洪家
Hung Kuen (another calling of Hung Gar Kungfu) 洪拳
Hung Kuen (Red Fist-fighting style) 紅拳
Hung Moon Kuen (Fist-fighting of the Triad Society) 洪門拳
Hup-Gar \ Hop-Gar (The Combined Family) 合家
Judo 柔道
Jujitsu 柔術
Karate 空手道
Kick-boxing 踢拳道
Kungfu \ Kungfu (also spelled as 'gung fu') 功夫
Kuo Shu 國術
(Mandarin pronunciation, meaning 'the national arts' of China)
Kwok Sut (Cantonese pronunciation of *'kuo shu'*) 國術
Lama style 喇嘛派
Lau Gar 劉家
Lee Gar \ Li Gar (Lee's Family) 李家
Ling Lom (Flying Monkey style) 飛天馬騮派
Lung-Ying (Dragon-Pattern \ Dragon-style) 龍形

Mi Chung Kuen (Mi Zong Quan in Mandarin) 迷蹤拳
Ming Hok Kuen \ Ming He Quan (Screaming Crane Kungfu) 鳴鶴拳
Mo sut (also pronounced as *'wu shu'* or *'wushu'* in Mandarin) 武術
Mok Gar (Mok's Family) 莫家
Mongolian Wrestling (Meng Gu Shuai Jiao) 蒙古摔交
Nam Tong Long (Southern Praying Mantis) 南螳螂
Ng Cho Kuen (Five Elders Kungfu) 五祖拳
Ng Lui Kuen (Five-Thunder Fist-fighting style) 五雷拳
Ng Mui Fa Kuen (Ng Mui Flowery Fist-Fighting Style) 五枚花拳
Ng Mui Pai (Ng Mui Style) 五枚派
Ng Ying Hung Kuen (Five-Pattern Hung Kuen) 五形洪拳
Ng Ying Kuen 五形拳
(Five-Pattern Kungfu; also called Ng-Ying Hung Kuen)
Ngok Gar Kuen \ Yue Jia Quan (Ngok's Family) 岳家拳
O Mei Style 峨嵋派
Peh Tang Lang (Northern Praying Mantis) 北螳螂
Pin-Sun Wing Chun (Side-Positioning Wing Chun) 偏身詠春
Pou-Fa Lin Wing Chun 刨花蓮詠春
Shaolin (Kuen \ Pai) 少林（拳 \ 派）
Sheh-Ying Sau (Snake-Pattern Hands) 蛇形手
Sheh-Ying Wing Chun (Snake-Pattern Wing Chun) 蛇形詠春
Sik Hok Kuen \ Shi He Quan (Eating Crane Kungfu) 食鶴拳
Sit Gar Kuen \ Xui Jia Quan (Sit's Family) 薛家拳
Sok Hok Kuen \ Su He Quan (Halting Crane Kungfu) 宿 鶴 拳
Sum Gar Kuen \ Chen Jia Quan (Sum's Family) 沈 家 拳
Sun Chow Bart Kuen \ Chen Zhou Ba Quan 辰州八拳
Ta Mo Wu-Dip Pai (Tat Mo Butterfly style) 達摩蝴蝶派
Taekwondo 跆拳道
Tai Chi Chuan \ Tai Ji Quan (two spelling in Mandarin) 太極拳
Tai-Jo Hok \ Tai Zu He 太祖鶴
(or Tai-Jo Crane; Tai-Jo was the first Emperor of Sung)
Tam Gar Saam Chin 譚家三展
Tit Ngau Gow (Iron Cow Region) 鐵牛教
Tung Koon Wing Chun 東莞詠春
Weng Chun (Kuen) 永春（拳）
('Ever-Spring' Kungfu, a style passed down by Gee Sin)
Weng Chun Bak Hok (Weng Chun White Crane) 永春白鶴
Wing Choon 詠春
(different spelling in English by the Malaysian Wing Chun schools)
Wing Chun 詠春
(different spelling in English but same writing in Chinese)
Wing Tsun 詠春
(special spelling by Prof Leung Ting in this book for the style passed down from Ng Mui to Grandmaster Yip Man, via Leung Bik)
Wing Tsun Kuen 詠春拳
WingTsun® 詠春
(special spelling registered internationally by the IWTMAA)
Wu Chia Tai Chi 武家太極
Wu Gar Kuen \ Wu Jia Quan 鄔家拳
Wu Shu \ Wushu (also pronounced as *'mo sut'* in Cantonese) 武術
Yau Kuen (Soft Fist-fighting Style) 柔拳
Yoga 瑜珈
Yuk Ming Pai (or Yu Ming Pa'i in Mandarin) 玉明派

KUNGFU SETS, TECHNIQUES AND MOVEMENTS

(*Please note that as all the movements of the Cantonese kungfu styles are in Cantonese pronunciations only)

108-Point Wooden Dummy Set 一百零八式木人樁法
(Yat-Bak-Ling-Bart-Sik Muk-Yan-Chong Fat, from WingTsun)
116-Point Wooden Dummy Set 一百一十六式木人樁法
(Yat-Bak-Yat-Sup-Luk Sik Muk-Yan-Chong Fat)
Art-Kiu (Pressing-down the arm, from Cheung Bo style) 壓橋
Au-kuen (Hook-punch) 鉤拳
Au-tac Guek (Hooking-kick) 勾踢腳
Bart-Cham-Dao 八斬刀
(the doubleknives using for 'Eight-Cutting Doubleknives techniques)
Bart-Cham-Dao Fat 八斬刀法
(Eight-cutting Doubleknives Techniques of Wing Tsun)
Bart-mo-dan-da (Eight-single-fighting ways) 八武單打
Beauty Combs Her Hair (Mei-Nung Soh Chong) 美女梳妝
(a kungfu set of Weng Chun Bak Hok)
Biu-cham (Thrusting-cut, from Cheung Bo style) 標斬
Biu-Tze (Thrusting-Fingers set, a set of Wing Tsun) 標指
Bong-sau (Wing-arm) 膀手
Boon-je-lan (Half-fencing) 半遮攔
By-gap-mo-yi-cheung 拜夾摩耳掌
(Touching-ear Palm, a movement from Pang Nam style)
By-tze (Swaying-fingers) 擺指
Chai-Dao (Bandits' Long-handled Broadsword, set or weapon) 寨刀
Chai-Mei-Pang (Up-to-the-eyebrow staff, set or weapon) 齊眉棒
Chain sword-fingers (a movement of Sifu Pang Nam) 連環劍指
Chang-guek (Spade- kick) 鏟腳
Chang-sau (Spade-hand) 鏟手
Chang-tan-cheung 撐攤掌
(Thrusting-palm with Palm-up Hand, from Cheung Bo style)
Chat-sing Kau-tsui 七星扣搥
(7-star trapping-punch, from Cheung Bo style)
Chat-Sing Kuen (Seven-Star Boxing) 七星拳
Che Chin-Kuen \ Che Chin-Tsui 扯箭拳 \ 扯箭搥
(Launching Punches like Shooting Arrows, an exercise of WT \ WC)
Che-chai-guek (Slant stamping-kick) 斜踩腳
Che-chang-guek (Slant thrusting-kick) 斜撐腳
Chiao-ti (wrestling) 角觝
Chi Bart-Dim Lin-Wan-Kiu 黐八點連環橋
(8-point Chain-movements in Chi-Sau of Ban Chung Wing Choon)
Chi-Dan-Sau (Single-arm-clinging \ Single-arm Chi-Sau) 黐單手
Chin-bo(Fighting-steps, from Cheung Bo & some other styles) 戰步
Chin-chai-guek (Frontal stamping-kick) 前踩腳
Chin-chang-guek (Frontal thrusting-kick) 前撐腳
Ching-cheung (Frontal Erect-palm \ Frontal Stamping-palm) 正掌
Ching-sun Bong-sau (Frontal Wing-arm) 正身膀手
Ching-sun-guek (frontal Thrusting-kick) 正身腳
Ching-sun-ma (frontal stance) 正身馬

Chin-tsui 戰搥
(Fighting-punch \ War-punch, from Cheung Bo & other styles)
Chi-Sau (Arm-cling \ Sticking-Arms) 黐手
Chi-Shang-Sau 黐雙手
(Double-arm-clinging \ Double-arm Chi-Sau)
Chue Shang Pow-kuen 柱雙豹拳
(Double Leopard punching-arms, from Pang Nam style)
Chuen ging jeet lak (inch force exerted by joints) 寸勁節力
Chuen-king (inch-force) 寸勁
Chuen-kiu (Piecing-arm movement) 穿橋
Chuk-chong (bamboo dummy, from Yuen Chai Wan) 竹樁
Chum-Kiu (Arm-Seeking, a kungfu set of Wing Tsun) 尋橋
Chum-Kiu-Biu-Tze (a set from the Chan Yu Min style) 尋橋標指
Chum-lung Cheung) 沉龍掌
(Sinking-dragon Palms, from Pang Nam style)
Chun-Chau Tai-Dao 春秋大刀
(Spring-&-Autumn Long-handled Broadsword, from other styles)
Dai Che-lun-sau \ Dai Fan-che-sau 大車輪手 \ 大翻車手
(Big Wheeling-arms)
Dai Fan-che-sau \ Dai Che-lun-sau 大翻車手 \ 大車輪手
(Big Circling-arms \ Big Wheeling-arms)
Dai-guek (Lower-level kick) 低腳
Dan by-cheung (Single Praying-palm, from Pang Nam) 單拜掌
Dan-Dao Tang-Pai 單刀籐牌
(Single Broadsword & Rattan Shield, from other styles)
Dan Huen-sau 單圈手
(Single Circling-hand exercise in Sheh-Ying wing Chun)
Dan-Dao (single-broadsword, set or weapon) 單刀
Dap-bo (Stepping) 踏步
Dap-bo Bong-sau (Stepping Wing-arm) 踏步膀手
Den-guek (Nailing-kick) 釘腳
Dong-dao (Swinging-knife) 盪刀
Dong-sau (Swinging-arm, alias 'Man-sau') 盪手
Double Dragon Playing with the Pearls 雙龍戲珠
(Shang Lung Hei Chu , a kungfu set of Weng Chun Bak Hok)
Double Dragons Stretching their Claws 雙龍獻爪
(Shang Lung Tam Jow, a kungfu set of Weng Chun Bak Hok)
Double-Dragon Going Out From Water 雙龍出水
(Shang Lung Chuet Shui, a kungfu set of Weng Chun Bak Hok)
Duk-kwok-tsui 獨角搥
(Single-horned punch, from Cheung Bo & some other styles)
Empty-hand Vs Staff (Kwun-Jart-Kuen, a set) 棍拆拳
Fa-Kuen (Flowery Boxing Set) 一路花拳
Fan-lap-sau (Reverse Grappling-hand) 反擸手
Fan-sau Shang-kuen (Returning Double-punch) 翻手雙拳
Fat-Cheung (The Buddha's Palms Set, from Chan Yu Min) 佛掌
Fat-dao (Whisking knives) 拂刀
Fei-Tok (Flying Plummet, a kind of rope-like weapon) 飛鉈
Fook-Fu Kuen (Subduing-the Tiger Set, from Chan Yu Min) 伏虎拳
Fook-Fu Tai-Pa (Tiger-subduing Trident) 伏虎大扒
Fook-fu Yam-Yeung Sau 伏虎陰陽手
(the Yam-Yeung Tiger-Subduing Hand Technique)
Fook-sau (Bridge-on arm) 伏手
Fu-Mei Guek (Tiger-Tail Kick) 虎尾腳
Fung-ngan-kuen (phoenix-eye fist) 鳳眼拳
Gan-sau (following the hands, from Pin-Sun Wing Chun) 跟手

Gap-dao (Clamping knives) 夾刀
Gaun-da (punch with a splitting-block) 梗打
Gaun-dao (Splitting knives) 梗刀
Gaun-lan-sau-tsui 梗攔手搥
(Splitting-&-blocking with punch, from Cheung Bo style)
Gaun-sau (splitting-block) 梗手
Gee-mo-dao (mother-and-child broadswords) 子母刀
Going to Meet the Enemy with a Single Broadsword 單刀赴會
(Dan-Dao Fu-Wui, a kungfu set of Weng Chun Bak Hok)
Gum-sau (Pinning hand) 撳手
Har Tan-cheung 下攤掌
(Lower palm-up hand, from Pang Nam style)
Har-tan-fook-cheung 下攤復掌
(Lower Palm-turning movement, from Pang Nam style)
Hau Gum-sau (Backward Stamping-palms) 後撳手
Hau-tai-on-cheung 後提按掌
(Back Lifting & Pinning-palms, from Pang Nam style)
Huen-bo (circling-steps) 圈步
Huen-sau (circling-hand) 圈手
Hung Sha Cheung (Red-Palmed Set, from Chan Yu Min) 紅沙掌
Jark Pak-cheung 側拍掌
(Sideward Slapping palm, alias Sideward palm)
Jark-chang-guek (Side Thrusting-kick) 側撐腳
Jark-cheung (Sideward palm, alias Sideward Slapping palm) 側掌
Jark-gum-sau 側撳手
(Side Stamping-palms — in the Siu-Nim-Tau set)
Jark-sun Bong-sau 側身膀手
(Side-leaning Wing-arm — in the Chum-Ku set)
Jark-sun Gum-sau 側身撳手
(Side-leaning stamping-palm — in the Chum-Ku set)
Jark-sun-kuen 側身拳
(Side-leaning punch, a movement of Wing Tsun)
Jark-Sun-Kuen 側身拳
(Side-Positioning Fighting, a set of Pou-Fa Lin Wing Chun)
Jark-sun-ma (Side-leaning-stance) 側身馬
Jeet-kiu (Arm-blocking) 截橋
Jik-chang-guek (Frontal Thrusting kick) 直撐腳
Jik-cheung (Erect-palm \ Erect Stamping-palm) 直掌
Jor cham Yau Boot (Left chopping & right flicking) 左斬右撥
Jor-hang Fa-shang-cheung 左行化上掌
(Sideward-palm & counter with left palm-strike, from Pang Nam style)
Jor-yau Tai-on-cheung 左右提按掌
(Left & Right Lifting & Pinning-palms, from Pang Nam style)
Jor-yau-on-cheung 左右按掌
(Left & Right Pinning-palms, from Pang Nam style)
Juen-ma (Turning-stance) 轉馬
Jum-dao (Chopping with doubleknives) 抌刀
Kam-na (Grappling technique) 擒拿
Kam-na-sau (Grappling-hand) 擒拿手
Kau-sau (Plucking-arms) 搆手
Kei-lung-by-gap-cheung 騎龍拜夾掌
(Riding-a-Dragon-&-Praying Palming, from Pang Nam style)
Kim-yeung-ma (Adduction stance) 拑羊馬
Kiu-Tang (Long Bench, set or weapon, from other styles) 橋櫈
Kom-na-sau \ Chin-na-shao (seizing & grappling-hand) 擒拿手
Ku Neung Bo (Lady's Steps, from Weng Chun Bak Hok) 姑娘步

Kung-bui-chang-toi-dep-cheung 弓背將台叠掌
(Double Arched-palms & folding arms in front of the chest, from Pang Nam style)

Kung-bui-lau-chung-cheung 弓背留中掌
(Arched-palm with a bending arm, from Pang Nam style)

Kuo-Sau (fighting practice) 過手

Kup-jarn (Downward over-headed elbow-strike) 扱肸

Kwai-jarn (Elbow-kneeling strike \ Diagonal elbow-strike) 跪肸

Kwai-sam-bong (Central Wing-arm, from Pang Nam) 歸心膀

Kwun chong (pole dummy, from Weng Chun style) 棍樁

Lan-dao (Barring-block with knife \ knives) 攔刀

Lan-sau (Bar-arm) 攔手

Lat-sau (Free-hand fighting practice) 甩手

Lau-Yip Shang-Dao 柳葉雙刀
(Willow-leaf-shape Double Broadswords)

Lin-wan Chang-cheung 連環撐掌
(Chain-thrusting Palm, from Cheung Bo style)

Lin-wan Tan-cheung 連環攤掌
(Chain-palm-up-hands, from Cheung Bo style)

Lin-wan-chung-kuen 連環衝拳
(Chain Thrusting-punches \ Alternate Thrusting-punches)

Lin-wan-kou-da (chain-punches) 連環扣打

Lin-wan-shat-geng-sau 連環殺頸手
(Chain Throat-cutting-hands \ Alternate Throat-cutting-hands)

Long Bench Vs Long-Handled Broadsword 長凳拆大刀
(Cheong-Tang Jart Dai-Dao, a set for twos from the other styles)

Luk-bong 碌膀
(Rolling arms with Bong-sau, from Cheung Bo style)

Luk-Dim-Boon-Kwun 六點半棍
(Six-And-A-Half-Point Long Pole, a weapon set)

Luk-Dim-Boon-Kwun Fat 六點半棍法
(Six-And-A-Half-Point Long Pole Techniques)

7 basic movements of the Luk-Dum-Boon-Kwun-Fat
- 1/ **Cheong** (spearing) 槍
- 2/ **Kom** (covering) 冚
- 3/ **Tilt** (sideward flicking) 挑
- 4/ **Boot** (sweeping) 撥
- 5/ **Chau** (jerk-up) 抽
- 6/ **Tarn** (flip) 彈
- 7/ **Poon-je-lan** (half-fencing) 半遮攔

Luk-Dim-Poon-Kwun-Sup-Saam-Cheong 六點半棍十三槍
(6-&-a-Half-Point Long-Pole with 13-Spear set, Ban Chung Wing Chun)

Luk-Sau \ Poon-Sau (Rolling-Arms) 碌手 \ 盤手

Ma (horse-riding stance) 馬 \ 騎馬勢

Man-dao (Testing knives) 問刀

Man-sau (Explorative-arm, alias 'Dong-sau') 問手

Mui-Fa Cheong (Plum-Blossom Spear, from other styles) 梅花槍

Muk-yan-chong (wooden dummy) 木人樁

Muk-Yan-Chong-Fat (Wooden Dummy Techniques) 木人樁法

Nim-Tau (Idea Set, a set of Pou-Fa Lin Wing Chun) 念頭

Nau-fa-sau (Flower-twisting hands) 扭花手

Ng-Dim-Mui-Fa-Kwun-Fat 五點梅花棍法
(Five-Point Plum-Blossom Staff Techniques, from Yip Kin)

Noi Huen-sau (Internal Circling-hand) 內圈手

Noi-lim-sau (indoor sickle-like hand technique) 內鐮手

Oi Huen-sau (External Circling-hand) 外圈手

Ong-tong-dao (Reverse-Slicing) 昂劏刀

Pai-Ta (or 'Bak-Da' in Cantonese, Bare-handed Fist-Fighting) 白打

Pak-jarn-sau (Elbow Slapping-hand) 拍肸手

Pak-sau (Slapping-hand) 拍手

Pie-jarn (Horizontal Hacking-elbow strike) 批肸

Ping kuen (flat-fist) 平拳

Pin-Sun Kuen (Side-positioning Punching) 偏身拳

Pin-sun Tan-cheung 偏身攤掌
(Side-leaning Palm-up Hand, from Cheung Bo style)

Pin-sun-tsui 偏身搥 \ 偏身拳
(Side-leaning punch \ Pin-sun-kuen)

Pit-dao 撇刀

Poisonous Snake Spitting Mist 毒蛇噴霧
(a movement of Pan Nam)

Poon-Sau (Rolling-Arms) 盤手

Po-pai-cheung (Double-palm) 抱排掌

Por-chung-cham 破中斬
(Hacking over-headed downward in the middle with doubleknives)

Por-chung-lok 破中落
(Hacking over-headed downward from outside to the middle, normally with Double-punch)

Pou-ja-lak (explosive power) 爆炸力

Pow-jarn (Upward-elbow strike) 拋肸

Praying Mantis Shinning under the Sun 螳螂照日
(a kungfu set of Weng Chun Bak Hok)

Pulling the goat with the Tiger-claws 虎爪拖羊
(a kungfu set of Weng Chun Bak Hok)

Saam Bo Chin (a kungfu set) 三步戰

Saam-Cha Chin-Cheung 三叉箭掌
(Three-Side Arrow-like Palms set, from Ban Chung Wing Chun)

Saam Chin (a kungfu set, originated in Fukien styles) 三輾

Saam-bun cheung 三品掌
(Triangular Palm-strike, from Cheung Bo style)

Saam-By-Fat Sau 三拜佛
(Worship Three Times to the Buddha, a set of Fung Siu Ching Weng Chun)

Saam-Dim-Boon Kwun 三點半棍
(Three-&-A-Half-Point Long Pole, a set of Jark-Sun Wing Chun)

Saam-Jeet-Kwun (Three-section-cudgel) 三節棍

Saam Jin (a kungfu set) 三箭

Saam-Sing Chong (Three-Star Piles, Tripodic Piles) 三星樁

Saam-Sing Poon-Lung Chong 三星盤龍樁
(Three-Star Coiling-Dragon Piles)

Saam-tsim-sau (3-pointed-hand) 三尖手

Sau-sik (End of the set \ End of the Movements) 收式

Seven Steps and Three Fights 七步三戰
(a kungfu set of Weng Chun Bak Hok)

Shang Huen-sau 雙圈手
(Double Circling-hand exercises in Sheh-Ying Wing Chun)

Shang Lip-cheung (Double Rubbing-palms) 雙捋掌

Shang Mo-tin-cheung (Double Touching-the-sky-palms) 雙摩天掌

Shang-Bong Har-Got 上膀下割
(Upper reserve-block & Lower lying-cut)

Shang-Dao 雙刀
(Double-broadsword, a weapon set of Pou-Fa Lin Wing Chun)

Shang-Kim (Double-sword, a set of Pou-Fa Lin Wing Chun) 雙劍

Shang-kuen (Double-punch) 雙拳
Shang-ma Tan-cheung 上馬攤掌
(Palm-up Hand with Advancing step, from Cheung Bo style)
Shang-ma-huen-bo 上馬圈步
(Advancing-steps with circling, from Cheung Bo style)
Shan-lan cheung 門欄掌
(Horizontal-blocking palm, from Pang Nam style)
Shan-lan-chung-cheung 門欄中掌
(Cutting-block & counter with a mid-level palm-strike, from Pang Nam style)
Shan-ma Wu-dep-cheung 上馬蝴蝶掌
(Advancing step with Double-palm, from Cheung Bo style)
Sheung-Gap-Dan Kwun 雙夾單棍
(Mixing Techniques of Double-&-Single-Tip Pole, a set)
Shat-geng-sau (Throat-cutting-hand) 殺頸手
Sheung-har Gaun-sau (High-&-low Splitting-arms) 上下捆手
Sheung-ma (advancing-steps) 上馬
She-ying-cheung 蛇形掌
(Snake-shaped Palm, from Cheung Bo & other styles)
Shui-kin-shang-cheung 垂肩雙掌
(Double Hanging-palms, from Pang Nam style)
Siu-Lam Hup-Bai Lo-Hon Sau 少林十八羅漢手
(Hand Techniques of the 18 Arhans in Siu-Lam Monastery, a set of Weng Chun Bak Hok)
Siu-Lin-Saay-Moon (A Little Training at Four Directions) 小練四門
Siu-Lin-Tau 小練頭
(A Little Training in the Beginning, another calling of the Siu-Nim-Tau set as in the Yip Man Wing Tsun style)
Siu-Nim-Tau (Little Idea, a kungfu set of Wing Tsun) 小念頭
Sue-mei-kwun (rat-tail pole) 鼠尾棍
Sun-Chi Gwai Yuen 腎氣歸元
(Chi of the Kidneys Going Back to the Origin, a chi-kung set of Pang Nam)
Sup-bo-yee-gee-ma 十步二字馬
(Ten-step Character 'Two' stance, from Ban Chung Wing Choon)
Sup-gee-by-tze 十字擺指
(Crossed Swaying-fingers, from Pang Nam style)
Sup-Saam-Sau 十三手
(13-hand-technique, from Ban Chung wing Choon)
Tan-cham 攤斬
(Blocking with a Lying-knife & hacking with the other knife)
Tan-chang-cheung 攤鏟掌
(Palm-up hand with Stamping palm-strike, from Cheung Bo style)
Tan-dao (Blocking with a Lying-knife) 攤刀
Tan-lap-cheung 攤擸掌
(Palm-up hand with Grappling, from Cheung Bo style)
Tan-sau (palm-up arm) 攤手
The Thirteen Warriors 十三太保
(Sup-Saam Tai-Bo, a kungfu set of Weng Chun Bak Hok)
Thirteen Steps with Shaking 十三步搖
(Sup-Saam Bo-Yiu, a kungfu set of Weng Chun Bak Hok)
Three-Star Piles (Saam-Sing Chong \ Tripodic Piles 三星樁
Tiger Catching a Pig 猛虎擒豬
(Mong-Fu Kom Chu, a kungfu set of Weng Chun Bak Hok)
Tit-tze-chap-sha-cheung 鐵指插沙掌
(Iron-fingers Jabbing the Sand palm-striking, from Pang Nam style)
Tripodic Piles (Saam-Sing Chong \ Three-Star Piles) 三星樁
Three-Star Coiling-Dragon Piles 三星盤龍樁
(Saam-Sing Poon-Lung Chong, from Ban Chung Wing Choon)
Tui-cheong-mong-yuet 推窗望月
(Opening the Windows & Looking at the Moon, from Pang Nam style)
Tui-po-cheung 推抱掌
(Pushing & hold-palms, from Pang Nam style)
Tut-Sau 脫手
(Releasing-Hand, a kungfu set of Pou-Fa Lin Wing Chun)
Waai-chung-po-yuet-deep-sau 懷中抱月疊手
(Embracing the moon with double-arm, from Pang Nan style)
Wang Pak-cheung (Lying Slapping-palm, alias Lying palm) 橫拍掌
Wang-chai-guek (Side stamping-kick) 橫踩腳
Wang-chang-guek (side thrusting-kick) 橫撐腳
Wang-cheung (Lying palm, alias Lying Slapping-palm) 橫掌
Wang-Tau Tang (Long Bench) 橫頭櫈
Wan-Yuen Chum-Kiu 渾元沉橋
(Harmonious of Heaven & Earth Sinking-Arms set)
Weng Chun Kuen 永春拳
(Weng Chun Boxing set, a kungfu set of the Weng Chun Style)
White Crane Stretching Its Claws 白鶴獻爪
(a kungfu set of Weng Chun Bak Hok)
White Crane Stretching Its Wings 白鶴展翼
(a kungfu set of Weng Chun Bak Hok)
Woo-dip-dao (butterfly broadswords) 蝴蝶刀
Wu-sau (Guarding-arm \ Protective-arm) 護手
Yam-Yeung Bart-Gwai Kwun 陰陽八卦棍
(Feminine-&-Masculine Eight-Diagram Long-Pole Techniques)
Yat-gee-chuen-sam-tsui 日字穿心搥
(Character 'Sun' Heart-piercing punch, from Cheung Bo & other styles)
Yat-gee-chung-kuen 日字衝拳
(Character 'Sun' Thrusting Punch, a special punching technique of WingTsun \ Wing Chun)
Yat-gee-kuen 日字拳
(holding a fist that looks like the Chinese character '日')
Yat-Lo Fa-Kuen 一路花拳
(1st section of the Flowery Boxing Set, from Chan Yu Min)
Yee-Lo Fa-Kuen 二路花拳
(2nd section of the Flowery Boxing Set, from Chan Yu Min)
Yat-tan-saam-fook 一攤三伏
(one Tan-sau and three Fook-sau movements)
Yee-Gee-Dao 二字刀
(Character 'Two' Double-Broadsword, a weapon of Fok Bo Chuen Wing Chun)
Yee-Gee-Kim-Yeung-Ma 二字拑羊馬
(Character 'Two' Adduction Stance)
Yee-gee-ma (Character 'Two' Stance, from Cheung Bo style) 二字馬
Yee-Gee-Yam-Yeung Duet-Ming-Dao 二字陰陽奪命刀
(Character 'Two' Feminine & Masculine Killing Knives，a weapon set of Jark-Sun Wing Chun)
Yee-ku-tsui 二股搥
(Two-stage punch, from Cheung Bo style)
Yeung-Mui Kwun (Arbutus Staff) 楊梅棍
Ying Cheong (Spear, set or weapon) 纓槍
Yiu-sau (Swaying-hand) 搖手
Yuet-Ying Guek (Moon-shadow Kick) 月影腳
Yup-Yee-Tung 入二棟
(Striking into the second defending line)

RELATIONSHIPS WITHIN THE CHINESE KUNGFU CIRCLE

(*Please note that the first spelling is in Cantonese & the second in Mandarin unless the terms existed in Cantonese or Mandarin only.)

Notes: In the olden time, most of the kungfu practitioners were males. Customarily, people used to call their kungfu teacher 'Si-Fu' even though the teacher is a woman. For the same reason, a 'Si-Pak' or 'Si-Sok' could be a woman, but a 'Si-Hing' or 'Si-Dai' must be a man; as there are terms such as 'Si-Je' or 'Si-Mui' for female kungfu classmates. On the contrary, a student can call his Female Si-Fu's husband 'Sifu So-&-so' or 'Mr So-&-so'.

Cheung-Moon \ Zhang-Men 掌門
(leader of the whole kungfu clan, an imaginary in kungfu novels)

Cheung-Moon-Yan \ Zhang-Men-Ren 掌門人
(same as 'Cheung-Moon')

Chung-Si \ Zong-Shi 宗師
(Grandmaster, leader of a style or the kungfu clan of his school)

Dai-Si \ Da-Shi (Great Teacher, Grandmaster) 大師

Dai Sifu \ Da Shifu (Great Teacher, Great Master) 大師傅

Dai Si-Fu \ Da Shi-Fu 大師父
(your 1st teacher, if you have more than one teachers)

Dai-Si-Hing \ Da-Shi-Xiong (Eldest kungfu brother) 大師兄

Dai-Si-Je \ Da-Shi-Jie (Eldest kungfu sister) 大師姐

Grandmaster (Chung-Si \ Zong-Shi \ Dai-Si \ Da-Shi) 宗師 \ 大師

Great Master (Dai-Si \ Da-Shi) 大師

Jo-Si \ Zu-Shi (The Founder of a style) 祖師

Saam-Si-Hing \ San-Shi-Xiong (3rd elder kungfu brother) 三師兄

Saay-Si-Hing \ Si-Shi-Xiong (3rd elder kungfu brother) 四師兄

Si-Dai \ Shi-Di (Younger kungfu brother) 師弟

Sifu \ Shifu 師傅
(an honorific title given to a technically accomplished person or a kungfu instructor)

Si-Fu \ Shi-Fu (your paternal teacher \ your kungfu father) 師父

Si-Hing \ Shi-Xiong 師兄
(elder kungfu-brother, a fellow-student who learns earlier than you)

Si-Jat \ Shi-Zhi (kung fu nephew \ the student of your Si-Dai) 師侄

Si-jat-suen \ Shi-Zhi-Sun 師侄孫
(grand kungfu-nephew \ the 2nd generation-student of your Si-Dai)

Si-Jo \ Shi-Zu 師祖
(formal calling of your great-grand kungfu-father \ your si-kung's teacher, alias 'Si-Tai-Kung')

Si-kung \ Shi-Gong (kungfu grandfather \ your si-fu's teacher) 師公

Si-mo \ Shi-Mu (si-fu's wife) 師母

Si-Pak \ Shi-Ba (elder classmate of your kungfu father) 師伯

Si-Sok \ Shi- Shu (younger fellow-student of your si-fu) 師叔

Si-Sok-Kung \ Shi-Shu-Gong 師叔公
(younger fellow-student of your kungfu grand-father)

Si-Tai \ Shi-Tai 師太
(wife of your 'great-grand kungfu-father' or your 'great-grand kungfu teacher' — if she is a woman, e.g. *Ng Mui Si-Tai*)

Si-Tai-kung \ Shi-Tai-Gong 師太公
(kungfu great-grandfather, informal calling of 'Si-Jo')

To-Dai (kungfu son \ student, or 'Tu-Er' in Mandarin) 徒弟

To-Chang-Suen \ Tu-Ceng-Sun (alias 'Chang To-Suen') 徒曾孫
(kungfu grandson \ student of your student)

To-Sak \ Tu-Ceng-Sun 徒塞
(colloquialism of To-Chang-Suen in Cantonese)

Tu-Er (kungfu son \ student in Mandarin) 徒兒

Tung-Moon \ Tong-Men 同門
(practitioner(s) belonging to the same kungfu style \ school)

Yee-Si-Hing \ Er-Shi-Xiong (2nd elder kungfu brother) 二師兄

OTHERS

(*Please note that most of the names are pronounced in Cantonese unless they are well-known in formal Mandarin spelling)

Agrarian Reform 土改

Big poisonous weed (dai duk-cho \ da du-cao) 大毒草

Black individual (hak fan-gee \ hei bin-zi) 黑份子

Bone-setting clinic (Tit-Da Yee-Koon) 跌打醫館

Bone-setter (Tit-Da Yee-Sang) 跌打醫生

Bye-Si-Lai (student-admitting ceremony) 拜師禮

Cha-lau (tea-house) 茶樓

Cheong saam (Chinese long gown) 長衫

Chuk-Saam-Yeung \ Zu-san-yang 足三陽

Closed-door student (Fung-Moon Dai-Gee) 封門弟子

Dim-mak (acupoint-strike) 點脈

Dim-yuet (acupoint-strike) 點穴

Eight-diagram positions (Bart-Gwai fong wai) 八卦方位

Fa hung 花紅

Family-system (Chung-Fat Chai-Do) 宗法制度

Four seasons and the twelve two-hour periods 四季十二時辰
(Saay-Kwai Sup-Yee Sze-Sun)

Fung-moon (close the-door; retired from teaching) 封門

Fung-Moon Dai-Gee (closed-door student) 封門弟子

Great Proletarian Cultural Revolution 文化大革命

Head of the blood circulation 血頭

Hinayana sect 小乘佛教

Hooked ribbon characters (Kou Tai Tzu) 勾帶字

Hung Suen Gee Dai (people of the red junks) 紅船子弟

Ji / Chi (halberd with three or more prominent points) 戟

Kam-fa (golden flower) 金花

Kiu-sau (bridge-arm) 橋手

Kuen-Fei (Lawbreaker with Fist-fighting Techniques) 拳匪

Ko (dagger-axe shaped halberd) 戈

Li Yuen Gee Dai (People of the Pear Garden) 梨園子弟

Lung Fung Cha Lau (Dragon-Phoenix Tea House) 龍鳳茶樓

Mahayana sects 大乘佛教

Mo Koon \ Wu Kuan (martial-art school, kungfu gymnasium) 武館

Moon pai 門派

Osteopathic clinic \ Bone-setting clinic 跌打醫館
(Tit-Da Yee-Koon)

Herbal osteopath \ Bone-setter (Tit-Da Yee-Sang) 跌打醫生

Ping Chia (Strategists) 兵家

Pou-Fa (wood-chips) 刨花

Saay-yuet (deadly acupoints) 死穴

Stick-monks 棍僧
Sun-hung (red ribbon for the gods) 神紅
Tit-Da (falls and injuries) 跌打
Tit-Da Yee-Koon (osteopathic clinic) 跌打醫館
Tit-Da Yee-Sang (herbal osteopath \ bone-setter) 跌打醫生
Tit-Da Koon (osteopathic clinic) 跌打館

Tong-Chuen 唐寸
('inch' in Chinese unit of length, one Tong-Chuen is lesser than 1.5 inch)
Yam-Cha (to have a tea) 飲茶
Zen Sect (Zen Chung) 禪宗

DYNASTIES STATED IN THE ROOTS OF WING TSUN

(*Please note that the following are listed in chronological order.)

Huang Ti (Yellow Emperor) (about 2697 BC) 黃帝
Hsia Dynasty (about 2205 – 1766 BC) 夏
Shang Dynasty \ Yin Dynasty (1766 – 1123 BC) 商 \ 殷
Western Chou Dynasty (1122 – 771 BC) 西周
Spring and Autumn (770 – 475 BC) 春秋
The Warring States (475 – 221 BC) 戰國
Ch'in Dynasty (221 – 207 BC) 秦朝
Western Han (206 BC – 8 AD) 西漢
Eastern Han Dynasty (25 – 220 AD) 東漢
Shu (221 – 264 AD) 蜀
Three Kingdom Period (220 – 265 AD) 三國
Northern Wei Dynasty (472 – 499 AD) 北魏
Liang Dynasty (503 – 557 AD) 梁朝
Sui Dynasty (581 – 618 AD) 隋朝
Tang Dynasty (618 – 907 AD) 唐朝
Sung Dynasty (960 — 1278) 宋朝
  King Tê of the Sung Dynasty (1004) 宋朝景德年
Yuan Dynasty (1279 – 1368) 元朝
Ming Dynasty (1368 – 1644) 明朝
  Chia Ching of the Ming Dynasty (1522—1566) 嘉靖
  Wan Li of the Ming Dynasty (1573—1562) 萬曆
  Sung Ching of the Ming Dynasty (1628 – 1644) 崇幀
Ching Dynasty (1644 – 1911) 清朝
  K'ang Hsi of the Ching Dynasty (1662 – 1722) 康熙
  Yung Cheng of the Ching Dynasty (1723 – 1735) 雍正
  Chien Lung of the Ching Dynasty (1736 – 1795) 乾隆
  Chia Ching of the Ching Dynasty (1796 – 1820) 嘉慶
  Yung Ching of the Ching Dynasty (1723 – 1735) 雍正
  Hsien Feng of the Ching Dynasty (1851 – 1861) 咸豐
  Tung Chi of the Ching Dynasty (1862 – 1874) 同治
Republic of China (Kuo-min-tang Government) (1912) 中華民國
People's Republic of China (1949) 中華人民共和國
(Communist Government)